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Saturday 3 April 2010

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ON TEST



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FULL AP LAB AND FIELD TEST

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LAST RESORT

Art effects in software PAGE 20



STEP BY STEP

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DAVID CLAPP

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Amateur Photographer For everyone who loves photography

IT TURNS out that Olympus's Four Thirds DSLR system will not be losing its optical viewfinder any time soon. A US product manager told us that he thought mirrors would be gone in E-system SLR models within two years, but as you'll see in *News* this week, Olympus Japan has confirmed this will not be the case. While the mirrorless E-system SLR remained a possibility, for almost three weeks the internet buzzed with thoughts on the subject. While many accepted that electronic viewfinders are the future and expressed no surprise that a forward-thinking company like Olympus would be first to adopt them into SLR bodies, others were appalled. There are definite negative and positive

points about electronic viewfinders. The benefits include a data-rich display that presents a level of information optical systems simply can't match. The sense of looking at an LCD screen also gives a more immediate idea of how the finished image will look, in the same way as the frosted glass of a TLR or large-format camera. The downside is the interruption in the direct passage of light from subject to photographer's eye. It's a concept that's not easy to appreciate unless you've experienced it.



Damien Demolder
Editor

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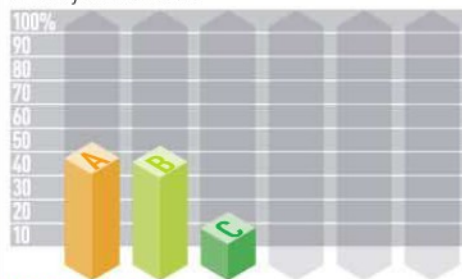
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AP reader Catherine Wilson thinks that photographers are born rather than made

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IN AP 20 MARCH WE ASKED...

Do you think Nikon and Canon should introduce mirrorless micro-system cameras?



YOU ANSWERED...

A Yes	43%
B No	41%
C Don't know	16%

THIS WEEK WE ASK...

Resolution apart, do the benefits of EVF systems outweigh the drawbacks?

VOTE ONLINE www.amateurphotographer.co.uk

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Find out how
Bruce Percy takes
his otherworldly
landscapes

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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We are saving millions of perfectly functioning Polaroid cameras from becoming obsolete

New instant film goes on sale, page 6



No mirrorless plan, says Japan • E-3 Four Thirds replacement due

OLYMPUS: FOUR THIRDS NOT GOING MIRRORLESS

THE OLYMPUS Four Thirds camera range will continue to use mirror-type viewfinders despite speculation by a US product manager that optical systems will be replaced by electronic viewfinders within the next two years.

Speaking to AP at the magazine's offices in London, Toshiyuki Terada, manager of SLR planning for Olympus Japan, said there would be no size benefits in replacing optical viewfinder systems and that the current system of Four Thirds lenses is not designed for the contrast-detection AF systems that EVF cameras use.

Terada's visit followed comments made by US DSLR manager Richard Pelkowski, who last month told AP that he expected the Four Thirds system to be using a mirrorless viewfinder system within the next 24 months as the quality of electronic viewfinders had improved so much.

Pelkowski had suggested that switching from a traditional

mirror SLR system would save space and weight in Four Thirds cameras, and would make the incorporation of HD video functions much easier.

However, Terada said that Olympus has no plans to change to a mirrorless system for the Four Thirds range.

He explained that while Four Thirds lenses can be used on Micro Four Thirds cameras and can operate using the contrast-detection autofocus system, their speed performance is compromised by the fact they are designed to be used with phase-detection systems in SLR bodies with more powerful AF motors.

'To match the speed of the autofocus system of the current Four Thirds lenses on a body that uses a contrast-detection system would require lenses with a much smaller and lighter

focusing group,' Terada said.

'Also, it would mean that Four Thirds lenses would have to become wider as well as longer.'

While contrast-detection systems are improving, Terada said he couldn't say when AF speed would match that of phase-detection systems when following a moving subject.

Olympus has been very keen to point out that the Four Thirds system will not be replaced by the Micro Four Thirds system.

'It has been very important for us to spend time and resources establishing the Micro Four Thirds Pen cameras...'

Terada told us. He said that Olympus is working on a replacement for the top-end E-3, but would not comment on when it, or any future Four Thirds model, might be introduced. When asked to



Toshiyuki Terada, from Olympus Japan, said a new Four Thirds model is in the pipeline, but did not indicate when we can expect it

reassure AP readers on the future of the Four Thirds system, he said there will be more bodies on which to 'enjoy the fantastic Four Thirds optics.'

● It has emerged that an 'official statement' that Olympus released to AP in the wake of our interview with Pelkowski (News, AP 13 March) was in fact taken from an interview conducted by website Digital Photography Review with John Knauer of Olympus US. For more on this visit www.amateurphotographer.co.uk

SNAP SHOTS

● Canon had to suspend the availability of new EOS 5D Mark II firmware while it investigated a 'malfunction' related to the 2.0.3 update (see News, AP 27 March). The firm admitted the firmware rendered the camera 'unable to record audio'. Canon scrapped the firmware and has replaced it with version 2.0.4, which aims to correct this problem.

● A three-hour workshop designed to teach photographers everything they need to know about colour calibration takes place in London on 23 April. The event, which costs £50, will cover Colour Theory & Photoshop, Monitor Calibration, Capturing Images and Printer Profiling with Colormunki. The workshop takes place at the Hilton London Paddington. For details call 01603 486 413 or visit www.warehouseexpress.com.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

Firm ready to compete, says DSLR chief

CANON WORKING ON MIRRORLESS CAMERA, REPORTS CLAIM

CANON is 'proceeding with the development' of a mirrorless interchangeable-lens camera to compete against models launched by Panasonic, Olympus and Samsung, a senior Canon DSLR official is reported to have told the Japanese press.

Japanese trade journal *Pen News Weekly* quotes an article published in *Photo Trade Express* in which an

unnamed 'Canon officer' is reported as saying: 'Ratio of mirrorless models in the domestic market is estimated at about 15% in quantity. In Europe it takes about 5%, though it varies from nation to nation and the American market is apparently indifferent to the mirrorless system.'

The Canon representative, who is said to be 'in charge of DSLR', adds: 'Attitude in

Asian markets also varies from nation to nation... If the system spreads, Japan will pioneer it, followed by Europe, North America and Asia. While the trend is still to be seen, we will be ready to cope with it, should the demand get steady.'

A spokesman for Canon Europe declined to comment, telling us that the firm does not comment on 'future developments'.

Canon would have to compete with established mirrorless systems, such as Panasonic's Micro Four Thirds range



A week of photographic opportunity

PHOTODIARY

Wednesday 31 March

EXHIBITION Hollywood through the lens, until 3 April at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit: www.gettyimagesgallery.com. **EXHIBITION** New Collectives – last chance to view the prints sales collection at the AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.



Thursday 1 April

EXHIBITION A Different Nature: An Exhibition of Cameraless Photographs, by London College of Communication graduate Judith Lyons, until 2 April at Gallery 1885, The Camera Club, London SE11 4DS. Tel: 0207 587 1809. Visit www.judithlyonsphotography.co.uk. **EXHIBITION** Random Incidents by Trevor Batchelor, until 1 April at The Brewery Arts Centre, Cumbria. Visit www.breweryarts.co.uk.

Friday 2 April

EXHIBITION Coastal Evolution by Luke Ellison, opens today until 2 May at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** David Solomons: Up West, until 4 April at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com.

Saturday 3 April

EXHIBITION Masterpieces – includes work by Terence Donovan, Patrick Lichfield and Norman Parkinson, until 10 April at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **DON'T MISS** Oxford/Cambridge Boat Race starts at Putney Bridge, London at 4.30pm. Visit www.theboatrace.org.

Sunday 4 April

EXHIBITION Intimations by David Ward and Anna Booth, until 11 April at gallery@oxo, London SE1 9PH. Visit www.annaphotobooth.com. **EXHIBITION**



Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk. **EXHIBITION** Stolen by Kingston University students, until 1 May at Arden and Anstruther, Petworth, West Sussex GU28 0AG. Tel: 01798 344 411. Visit www.ardenandanstruther.com.

Monday 5 April

EXHIBITION A Positive View – includes works by Elliot Erwitt and Henri-Cartier Bresson, ends today at Somerset House, London WC2R 1LA. Tel: 0207 845 4600.

Tuesday 6 April

EXHIBITION Spirit of the Wild by Steve Bloom, until 16 May in St Andrew's Square, Edinburgh. Visit www.spiritofthewild.org. **EXHIBITION** Deutsche Börse Photography Prize 2010, until 18 April at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Instant film for Polaroid cameras released

FILMS 'SAVE' POLAROID PHOTOGRAPHY



NEW BLACK & white films for use in traditional Polaroid cameras have been announced – the first in a series designed to 'save instant photography from extinction'.

The news comes two years after Polaroid announced it was shutting down its film-manufacturing plants in the United States.

The new films, compatible with traditional Polaroid cameras, have been made by Dutch firm Impossible BV, which also announced that colour versions will be available this summer.

'Impossible is saving millions of perfectly functioning Polaroid cameras from becoming

obsolete,' claimed a spokeswoman.

Last year, the firm took over Polaroid's factory in the Netherlands, saying it planned to 're-invent' film for Polaroid's cameras.

Developed with the help of UK firm Ilford Photo, the new b&w films will be compatible with Polaroid SX-70 and 600 series cameras.

A limited 'First Flush' edition of the new PX 600 and PX 100 'Silver Shade' films were due to go on sale on 25 March, via the Impossible website, priced €18 per pack.

They will go sale at selected retail outlets, including John Lewis, 'shortly thereafter', the project's leaders revealed in New York.

Each film will provide eight monochrome instant pictures.

Meanwhile, the company has confirmed that the first of two colour films will go on sale this summer.

A colour version of the Integral Instant film format for use in Polaroid Image/Spectra/1200 cameras is also planned.

In February, the future of the project was thrown into doubt when the firm admitted it had 'encountered a problem with one of the components vital to production'.

As we reported last year, Ilford was set to supply all the photosensitive components for the b&w film coating.

For details visit www.the-impossible-project.com.

12.1MP and 26x zoom

PENTAX DEBUTS X90 BRIDGE CAMERA

PENTAX has confirmed the upcoming launch of the X90, a new digital compact camera sporting a '26-676mm' (35mm viewing angle) equivalent optical zoom lens.

Due in shops now, priced £329.99, the X90 incorporates an Intelligent Zoom function, claimed to boost the focal length to '4,225mm'.

Features on board the 12.1-million-pixel model also include CCD-shift type shake reduction, a 2.7in LCD monitor, 1cm Macro mode and an electronic viewfinder (200,000-dot resolution).



The X90 is also capable of delivering HD (1280x720-pixel) videos, according to Pentax.

Controls include aperture and shutter priority modes.

SNAP SHOTS

● An amateur photographer is taking a picture a day for a year in a project to raise funds for the National Autistic Society. Jonathan Bolland from Tunbridge Wells in Kent plans to publish the results in an online gallery. Jonathan's 11-year-old son Joshua suffers from Asperger syndrome, a form of autism. For details visit www.365photos.co.uk.

● A man from Cheshire is appealing for information about his great-grandfather, who worked at Thornton Pickard in the early 1900s. Mark Slinger is keen to find out more about Frank Slinger, who grew up in Sale. Mark tells us that Frank invented a firing mechanism for a camera in 1912. Anyone who can help should call Mark on 01260 297 871.

● A photographer was besieged with visitors to his website because he happens to have the same name as a man wrongly thought to be child murderer Jon Venables. Photographer David Calvert said he had 50,000 visitors to his website in 48 hours after a false rumour emerged that Venables was now going under the name 'David Calvert'.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
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amateurphotographer@ipcmedia.com



© CHARLES MOORE/REX USA/STEFANINI

Moore's famous images shocked observers in the late 1950s and early '60s. This one shows how the authorities used fire hoses to pin teenagers to a pavement

of Eastman Kodak, which awarded him the firm's first Crystal Eagle Award for Impact in Photojournalism.

Kodak adds that Moore had never planned to photograph the civil rights movement.

The 27-year-old had been working as a photographer on an Alabama-based newspaper, *The Montgomery Advertiser*, when a row erupted between two policemen and Rev Martin Luther King.

'Moore was the only photographer on the scene. His striking pictures of Dr King's arrest were distributed nationwide by the Associated Press and one was published in *Life* magazine. A new career had begun.'

Building a reputation as a fearless photographer at the heart of the action, Moore also covered civil wars and political struggles in the Dominican Republic, Venezuela and Haiti.

He managed to steer clear of becoming involved in confrontation himself despite provocation. 'I'd let people trip me, jostle me, pull my hair and threaten to smash my camera,' he told *The New Orleans Times-Picayune* in 1997.

Before working as a press photographer, Moore served three years as a photographer in the Marines.

He is understood to have died of natural causes.

Photographer's reportage shocked America

CIVIL RIGHTS PHOTO LEGEND BOWS OUT

CHARLES Moore, a photographer who made his name documenting America's civil rights movement, has died aged 79.

Moore started taking pictures when he was 14 and ended up devoting much of his career to *Life* magazine.

He first began covering the civil rights movement when Reverend Martin Luther King was arrested in 1958.

'His shocking photos brought the civil rights struggle to all America,' reads a biography of Moore posted on the website

£100K cash boost

BRITAIN TO BUILD 'MIDDLE EASTERN' PHOTO COLLECTION

A NATIONAL

collection of Middle Eastern photography is set to be created at the V&A and the British Museum.

Boosted by £100,000 cash from The Art Fund, the collection will span the 20th century to the present day – featuring 'emerging talents' as well as celebrated names.

The V&A and British Museum will share the collection and work towards a 'major exhibition' in 2012.

Subjects will cover documentary-style reportage to 'more experimental digital pieces', said a spokesman for The Art Fund.

'Works acquired already demonstrate a diverse spread across the Middle East, from Morocco to Lebanon and Palestine to Saudi Arabia, and across the decades.'



MUSAN HAJJAJ

Controversy forces payout as row rolls on MIDDLETON WINS TENNIS PICS PAYOUT

PRINCE William's girlfriend Kate Middleton has won a reported £5,000 in compensation from picture agency Rex Features over photos of her taken playing tennis last Christmas, which, it claims, 'infringed her privacy'.

Apologising to Middleton, the agency said in a statement: 'On 24 and 25 December 2009, a photographer not employed by Rex Features followed and took photographs of Kate Middleton and her family during the course of a private holiday in Cornwall. Rex Features subsequently syndicated a number of photographs for publication in the foreign media.'

Rex added: 'Although at the time Rex Features did not know that an infringement of privacy had occurred, we now accept that this was the case and that by distributing the photographs we were a party to that invasion of privacy.'

The controversy centres on pictures captured at Restormel Manor, Cornwall.

A photographer from an agency called Ikon Pictures is said to have taken pictures of her playing tennis from a public footpath.

A source close to Ikon Pictures told AP: 'They were pictures of her while she was

on a communal tennis court, taken from a public footpath. She was posing for the camera in the sense that she knew the photographer was there – she was playing up to the camera.'

However, the source strongly denied a report that the photographer had also taken pictures of her eating Christmas lunch. 'There were never any pictures of her having lunch,' he told us.

AP understands that the photographer captured around 50 images using a Canon DSLR and 70–200mm zoom lens from an 'elevated' footpath that overlooks the tennis court.

Only 12–15 of the pictures are believed to have been distributed to the media.

We understand that the agency was satisfied that they would not breach UK press guidelines.

The pictures were not published in the UK, but one image appeared in a German newspaper.

Middleton is understood to have taken legal action against Ikon Pictures and its photographer.

At the time of writing the agency declined to comment while this action is ongoing.

AP
THIS
WEEK
IN...

1888

In 1888 (less than four years after AP first appeared), there was much talk about the formation of 'negative exchange clubs'. Nothing to do with providing a verbal platform for members to slate one another, apparently, but more to do with the exchange of photographic negatives. The *Our Views* column in AP 6 April 1888 referred to a letter from a subscriber based in Hartlepool: 'We have had several communications with reference to the establishment of negative exchange clubs... We would suggest that with each negative a print should be sent as an example of what the members had obtained from the negative, and so ensure a wholesome rivalry in printing, toning etc.'

EDITED BY CHARLES W. HASTINGS

FRIDAY, APRIL 6, 1888.

Our Views.

"To hold us 't were the mirror up to Nature." —SHAKESPEARE
We understand that the Dundee Photographic Exhibition has been a great success. One evening last week there was a demonstration with the flash-light, and on another an exhibition of Vergara films, at which the process of developing, etc., was shown. On Saturday there were two lantern shows, the subjects being "America" and "A Trip up the Rhine."

We have had several communications with reference to the establishment of negative exchange clubs, and publish a letter upon the subject from a subscriber in West Hartlepool. The exchange, or circulation of negatives will be of much interest. We would suggest that with each negative a print should be sent as an example of what the member had obtained from the negative, and so ensure a wholesome rivalry in printing, toning, etc.

In connection with Anthony's Photographic Bulletin, an exchange of notices addressed to each the

SNAP SHOTS

● This year's Photomathon will take place in Cardiff on 12 June. Participants will take 12 pictures on 12 different subjects over 12 hours. 'All you need is a digital camera, a little imagination and a splash of creativity,' say organisers. Full details will be announced next month. Visit www.photomathon.co.uk.

● Ilford has moved to reassure photo enthusiasts that it will continue to produce its range of b&w products for the 'foreseeable future'. Ilford Photo managing director Steven Brierley said the firm has no plans to downsize its range.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer@ipcmedia.com



Students to try H4D-40 DSLR HASSELBLAD ON STUDENT ROADSHOW MISSION

HASSELBLAD is on a mission to break into fresh territory by targeting its H4D-40 medium-format DSLR at students. The firm has announced a two-month-long series of student roadshows that will take in 12 venues, from Portsmouth to Edinburgh.

Chris Russell-Fish, Hasselblad UK's managing director, said: 'Students are the future of the imaging business so we decided to plan a completely free of charge, nationwide educational roadshow to enable them to get real hands-on experience...'

Roadshow manager David Summerfield claimed that Hasselblad is not on a 'hard-sell' drive. 'We are just giving students and tutors the chance to play with and test drive this amazing camera in real time on real shoots,' he said.

Announced last month, the H4D-40 is a medium-format DSLR featuring a 40-million-pixel CCD imaging sensor, measuring 33x44mm.

Speaking in February, Hasselblad CEO Larry Hansen said: 'Most high-end photographers understand the advantages that a medium-format system has over smaller formats, but many younger photographers have never been exposed to larger-format photography.'

The H4D-40 costs £15,269, including viewfinder and 80mm lens. For workshop details visit www.handsonhasselblad.com.

CLUBNEWS

Club news from around the country

SHAROW PHOTOGRAPHIC SOCIETY

The North Yorkshire-based society holds its fifth photographic competition, proceeds from which will be donated to charity. There is a top prize of £1,500. This year's inter-club 'Portfolio of Ten' category carries the theme 'Under Threat' and is open to people of all levels of ability (excluding full-time professionals). The closing date is 28 May 2010. Visit www.sharowphoto.com.

GLOUCESTER CAMERA CLUB

The club's annual exhibition will run from 8-15 May, comprising prints and digital images. Entry is free. The show takes place at St John's Church, Northgate Street, Gloucester. Visit www.gloucestercameraclub.org.uk.

BURNHAM-ON-SEA CAMERA CLUB

The club will stage its annual exhibition on 18 April, from 10am-4pm, at the Bay Centre, Cassis Close, Burnham-on-Sea, Somerset TA8 1NN.

Classics command high prices at auction SURGE IN DEMAND FOR CLASSIC CAMERAS

THERE has been a huge rise in demand for classic cameras over the past year, according to auctioneers in Berkshire.

'Despite the advent of digital photography, these cameras are still extremely desirable and can command high prices at auction,' said a spokesman for Special Auction Services.

Auctioneers point to the popularity of Leica cameras and lenses, which raised more than £18,000 at a recent sale.

'Quality counts. For instance, a rare British Reid Leica-copy 35mm

camera made £2,200. We also sold an unusual wideangle Hasselblad medium-format camera for £1,150.

The auction house urges classic-camera owners to come along for a 'no-obligation' estimate of gear they want to sell.

'We are always looking for good-quality modern 35mm film cameras that people have put away in favour of digital equipment, as well as vintage 19th and 20th century mahogany and brass cameras,' added the auction house.

For details call 0118 971 2949.



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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



EXHIBITION

Hopped Up

By David Biene

Until 11 April. Proud Camden, The Horse Hospital, Stables Market, Chalk Farm Road, London NW1 8AH. Open Mon-Sat 11am-5.30pm. Tel: 0207 839 4942. Website: www.proud.co.uk. Admission free

DAVID BIENE'S *Hopped Up* is a fly-on-the-wall view of the European hot-rod scene. Fine-art photographer Biene has studied this culture – known as Kustom Kulture – from the inside and found it to be much more than simply customising cars and racing them. Hot rodding also brings its dress and fashion sense, music and other social interests.

Stemming from an early book of the same name, the exhibition mixes colour and black & white images, as well as some that have never been seen before. Biene takes great advantage of the light in his images, framing the sun behind plumes of car exhaust or using the cars' headlights as his only light source. This is fine art with a rough edge and not to be missed.

© DAVID BIENE

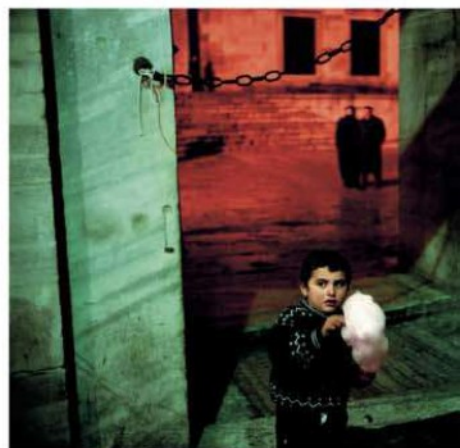


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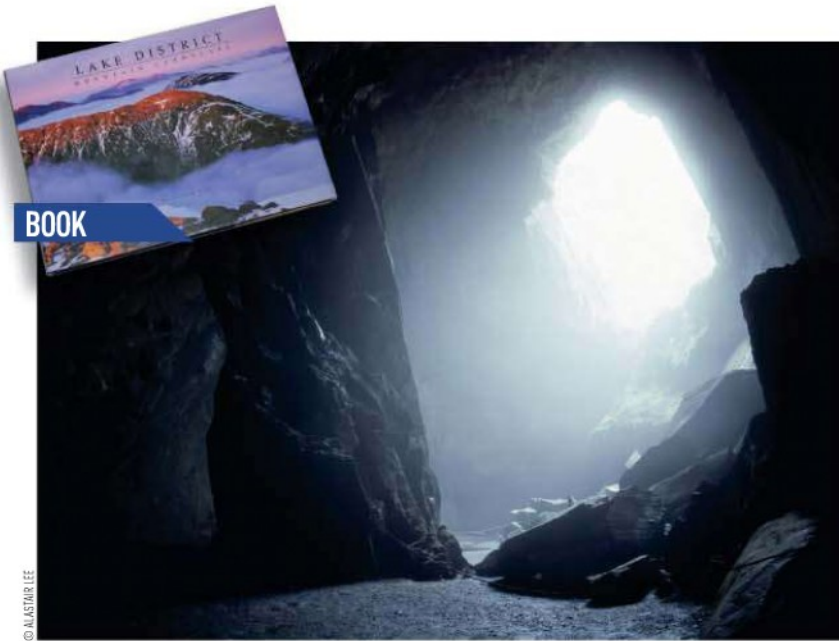
<http://earthobservatory.nasa.gov/>



AERIAL images are funny things. Take the ever-popular landscape, get physically further and further away from it and eventually it becomes an abstract Rorschach inkblot, inspiring different feelings in every viewer and bridging the gaps between diverse photographic tastes. NASA's Earth Observatory website, therefore, should appeal to all, with a fabulous collection of satellite imagery showing the Earth's complex patchwork of colours, lines and shapes. You can subscribe to its Image of the Day, or other feeds such as Natural Hazards and get stunning shots of massive hurricanes or raging fires delivered to your inbox each day. Images tend to run in the 1-2MB range, so they're not as large as you they could be, but it's still a breathtaking collection. The articles are quite interesting, too.



BOOK



BOOK

Lake District

Mountain Landscape

By Alastair Lee

Frances Lincoln, hardback, 176 pages, £25, ISBN 978-0-7112-3087-3



WE'VE all seen countless images of the Lake District – so much so that we have perhaps begun to take the area's natural beauty for granted. Photographer and filmmaker Alastair Lee therefore had an enormous mountain to climb when compiling his vision

of this over-photographed region. Lee trained his camera on the district's mountain peaks, emphasising their height and the otherworldly nature amid the snow, ice and vast seas of cloud cover. Bold panoramas leap out at you from every page, with a particularly interesting series within this collection focusing on free climbers.

Lee has taken an oversaturated subject and shown it to us anew with complete originality and extraordinary vision. You will be surprised that this sort of landscape exists in England and that no one has shown it to us in this way before.



© ALISTAIR LEE



© ROBERT CAPA/MAGNUM PHOTOS

PhotoBox

Bringing the Great Photographers into Focus

Thames & Hudson, hardback, 512 pages, £19.95, ISBN 978-0-500-54384-9



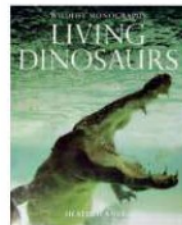
THAMES & HUDSON would appear to be the leader in producing affordable anthologies of the world's best photographers and images. PhotoBox only reaffirms the publisher's position.

In this collection, some 250 images by 200 top photographers are compiled in this interesting portfolio, organised by subject and

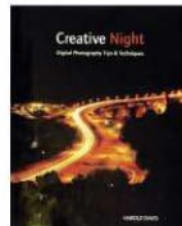
theme: nudes, war, sports, fashion, portraits and so on. Each image is accompanied by a profile of the photographer and commentary about the photograph. The result is an eclectic mix of historical and modern, with photographers as diverse as Ansel Adams and Cartier-Bresson to Paolo Pellegrin and David LaChapelle. The book could be a little bigger, but the paper and picture quality are great – and it's only £19.95.

CONDENSED READING

A round-up of the latest photography books on the market



● **LIVING DINOSAURS** (Wildlife Monographs) by Heather Angel, £9.99 Heather Angel has built up a reputation as one of Britain's most prolific wildlife photographers, and *Living Dinosaurs* sees her island hopping in search of reptiles. While perhaps not as bold and colourful as the Andy Rouses and Steve Blooms of her field, Angel gets close to her subjects and always shows them in the context of their habitat. ● **CREATIVE NIGHT** Digital Photography



Tips & Techniques, by Harold Davis, £19.99 Davis, author of photoblog2.com and more than 30 technique books, shares his methods for painting with light, creating star trails and even making night look like day, as well as the basics of focusing and exposing in the dark. Thorough and concise, this should be your last stop for this tricky subject.



● **WE ARE ONE** A celebration of tribal peoples, edited by Joanne Eede, £30 This fascinating anthology brings together portraiture and documentary imagery of indigenous cultures from all over the world.



Contributors include the likes of Don McCullin and Sebastião Salgado, and writing contributions from Jane Goodall and Germaine Greer. It's an impressive roster of talent, but the real star here is the imagery. ● **DEAR MUM** Edited by Geoff Blackwell, £9.99 This sort-of sequel from the Elliott Erwitt-chosen MILK collection pays tribute to one of life's most fundamental relationships: the bond between mother and child. The images are sweet and subtle, tender and affecting, and in no way overly soppy, as they surely would have been in any other hands but the capable digits of Erwitt.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

EDUCATION NEEDED

With regard to P Carey's letter in AP 20 March, surely he would not be breaking the law and committing an offence leading to a 'serious complaint' if he had been taking photographs of decently dressed children in a public place?

This has been happening on a very regular basis since the dawn of photography, and the resulting images form the basis of a very valuable social record available to future generations. This is yet another example of the police not interpreting the law correctly with respect to photography in public places. I do, however, accept that there is a privacy issue if photographs of children are used in commercial publications.

A friend of mine recently told me that he had advised his daughter, who is studying photography, not to take photographs of children in public places as it is not allowed! We need to have a serious debate about this issue, as well as the one that is currently being aired about Section 43 of the Terrorism Act.

Malcolm Gee, Norfolk

*IN A CHOICE OF COMPACT LENS, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

A SHOCKING READ

It shocked me to read in Adrian Lewis's letter in AP 6 March that a charge of £12 is now being charged by Robert Scott for handbooks for Canon cameras. I can only assume that the fee was introduced after so many requests, or because of the economic situation. I bought my Canon PowerShot G11 on 10 December and my free handbook arrived two days later.

Leonore Ham, Somerset

Canon supplies paper manuals for all its EOS cameras, but compact cameras, the PowerShot G11 included, come with a digital manual on a CD in the box. A third-party supplier, Robert Scott, sells

printed versions of manuals for Canon compact cameras, and charges £12 per copy – Damien Demolder, Editor

ADDER-TIONAL INFO

I enjoyed your article on adders (AP 20 March), but I am a bit worried that not all the angles were covered. Certainly, some safety points need to be amplified as not all photographers will be conscious about their own and the snake's wellbeing.

There are restrictions placed upon these protected reptiles in that you may not disturb them by law without the proper licence to do so. Also, one might air caution when approaching an adder to photograph it, perhaps by having someone with you in

case you do accidentally get bitten, or by carrying a charged mobile phone. Proper walking boots – or even wellies, as they will offer protection further up your leg – are also important. Taking a strike may not kill, but having access to medical help could save you a lot of pain if the worst should happen.

I live near the New Forest and have been on a structured walk with conservationists who held the necessary licence to disturb these reptiles. Not only do these walks allow you to photograph adders legally, but they also provide safety in numbers and first aiders, plus your position will always be known. To think of someone driving themselves to hospital after receiving a bite looks like a recipe for disaster.

A further alternative is the New Forest Reptile Centre, near Lyndhurst in Hampshire. Here they have adders and other reptiles in open-air containers covered by nets, which creates a natural habitat for the snakes while still allowing you to photograph them.

Jason Chalk, Dorset

G11: GOOD ENOUGH

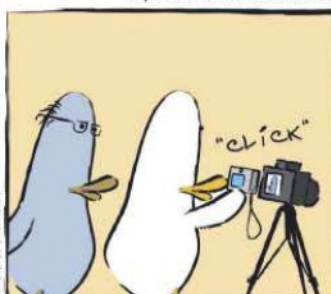
In his letter in AP 13 March regarding the Canon PowerShot G11 review (AP 14 November 2009), Brian Taylor asks whether or not the camera's image quality is acceptable to stock libraries, and wonders how it prints at A3. As for print quality, I can attest to the PowerShot G7, G9 and G10 being quite capable of producing good A3 prints. In fact, I have supplied photographs from the G7 that have been used across double-page spreads in *Country Life* magazine. Plus, given that the G7 offers 10 million pixels and pictures taken on this have been routinely blown up for estate agents' windows, I suspect the G11 is more than capable. It would follow that stock libraries should be happy with the quality, although of course one library may have different criteria from another.

The problem I have with the G11 is that Canon has removed the remote-capture facility, thereby rendering the camera useless for anyone wanting to control the camera from a computer. An ever-larger percentage of my work is elevated, with the camera potentially situated up to 50ft away, vertically. Although my email to Canon has gone unanswered, its representative on the company stand at the recent Focus on Imaging show in Birmingham said that the brains in Japan deemed remote capture unnecessary to sales and that there wasn't room for the software!

Now I'm looking to incorporate a new system into my equipment allowing me to use a DSLR on my bigger mast. However, my smaller handheld system is weight sensitive so I would prefer to use the G series. I don't know how many G-series users employ the remote-capture facility, nor do I know how many professionals routinely use the G series in their work, but for me, with my elevated work, the G11 is a non-starter.

Oddly, the Canon representative asked

What The Duck



<http://www.whattheduck.net/>

HANDS-ON EXPERIENCE

It was great to see Ivor Matanle's piece on the Contax RTS in AP 20 March. It contained interesting stuff that I didn't know, even after 34 years of Contax ownership and devotion. However, the overall feel was less hands-on than usual, and I suspect that Ivor hasn't had a great deal of experience in using a Contax.

Those of us who have used one extensively know that the ergonomics are beyond excellent; the tiny, light travel of the shutter release and the precision of the microprism screen for focusing make this a sniper's rifle of a camera. With the 85mm Planar lens on the front it feels invincible, and the f/1.4 aperture allows subtle focus on a very shallow area without the use of Photoshop, as my accompanying image shows.

Interestingly, a developed version of the Planar for the Alpha 900 allows full exploitation of the camera's resolution, but at a price. Having a piece of glassware that is good, but more than 30 years old, is an experience. Using it regularly for studio work, as I do, is a demonstration of exceptional durability and quality.

John Duder, West Midlands

Your perceptive comment about the article being 'less hands-on than usual' demonstrates that Abraham Lincoln had it about right when he referred to fooling some of the people some of the time (etc). I have, during a long dalliance with cameras of most varieties made between about 1920 and the 21st century, used with serious intent nearly every camera I write about. However, I have never owned a Contax of the Japanese SLR variety, and have only used an RTS once, about 30 years ago, when a nearly new used RTS appeared in stock at a camera shop of which I was part owner. There just isn't enough time in one life to have deep personal experience of them all.

I am glad that you found the article interesting and am encouraged by your comments to borrow an RTS one day to get some more experience of the optics. A very tolerant friend (who lent me the equipment photographed for the article) is probably tolerant enough to let me loose for a few days with one of his gems – once I give back his 55mm f/1.2 Canon FL lens, that is – Ivor Matanle



me why I even needed to upgrade to a G11. While my response was that he was hardly selling the G11 for Canon, it does beg the question: why indeed?

Matthew Burch, Surrey

That's right. It doesn't necessarily follow that the next generation of any camera will suit you better than the current one – Damien Demolder, Editor

IT JUST GETS HARDER

P Carey's letter in AP 20 March reminds me of an experience I had about 20 years ago. One of my hobbies – for the benefit of posterity – is to record the ever-changing local scene where I live, in a particularly lovely and unspoilt part of Kent. The work is undertaken mainly in spring and summer, and, as I'm hopping in and out of the car, I am informally – even probably scruffily – dressed. I'm under the fond illusion that my beard gives me a donnish appearance, but I'm aware that some people might think it mildly sinister. I don't use fancy cameras: a simple compact with a decent lens is all I need.

I was out and about towards the top of the North Downs, and was photographing an oast house that had been recently converted into a dwelling – all from the

public highway. However, when I arrived home, a police car was parked outside. Fearing some dreadful news, I dashed inside and there, sitting in an armchair, was an officer of the law. Someone in the converted oast had flicked a metaphorical net curtain and spotted me photographing their new dwelling. They thought I might be casing the joint, had taken my car registration number, and dialled 999. You could hardly blame them, I suppose, and over a nice cup of tea I was soon able to put the police officer's mind at rest.

I haven't had a similar experience since, but my job doesn't get any easier. Due to people's security fears, many country area residents, particularly new ones, have now taken to encircling their properties with tall walls, or hedges of dreaded Leylandii, which make photography virtually impossible. If they as much as spot me trying to take a photograph, they dash out and enquire whether they can 'help' me. Of course, this is just code for, 'What the hell do you think you're doing trying to photograph my property?' These days I always carry 'business' cards with me for identification purposes, even though there is no way I'll ever be a businessman.

Arthur Percival, Kent

BACK CHAT

AP reader Catherine Wilson thinks that photographers are born, not made

WHY DOES one choose photography as a hobby, as opposed to the more practical, more productive and definitely healthier gardening, fishing or even cooking? Or does photography choose the person?

My well-known photographer brother-in-law believed that real photographers were born. He agreed that anyone could learn the craft, but that the 'born' photographer had an instinctive feeling for it. Don't get me wrong, he didn't believe that born photographers were always good photographers – just that they had this special 'thing' that always showed.

He joined a well-known photography club in a large factory in Coventry. He always won, which didn't go down well with the members, so he agreed to be handicapped. I had visions of his arms or legs being broken, and never found out exactly how they did it. He won again, then stepped down and became a judge.


When I was a child, my mother cooked for an elderly couple every evening, taking me with her. I had to sit still and behave: it was the most boring two hours of my day. Nothing to do and nothing to read but a pile of boring gardening magazines I found under some cushions. I complained – loudly – but still I had to go.

One day a neighbour left a large bundle of photographic magazines for the couple to look at before throwing them out. I picked one up – and was hooked. Why? I don't know. Those were the days when magazines contained few colour photos. They should have bored me as a seven year old. We didn't go at weekends, and I couldn't wait until Mondays to get at that special bundle.

It was to be a few years later that I met my future brother-in-law and learned of his 'obsession' with photography. He passed on to me his weekly photo magazines – and there I was, off again. I had my first camera at 14: a second-hand plastic (or Bakelite) Coronet, as mum thought it was another 'phase' I was going through. It took 2¼in square pictures, and I used it as often as I could afford film and processing. I still have some of the negatives.

One day, though, a few years later, great tragedy struck. I left it on a bus and no one handed it in. I lived on tea, cornflakes and beans for three weeks and bought another camera with the wages I'd saved. By then there was a lot of colour film around, but after a few dabbles with it I went back to black & white.

That was all a long time, and a lot of photography, ago. I learned to process all films and transparencies, but my favourite has always been black & white. I believe I have what my brother-in-law called that 'in-built special instinct' for photography, and whether I'm any good at it or not, as long as the passion is there it doesn't matter a scrap.

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Thoughts from a wildlife photographer's world



THE KING

penguin (*Aptenodytes patagonicus*) is one of the largest of the penguin species, second only to the emperor penguin. Fully grown, they can measure up to 3ft (90cm) tall and weigh up to 35lb (14kg).

The main king penguin breeding colonies are found on islands around Antarctica, and to a lesser extent the Falkland Islands. Breeding takes place from September to November and the female lays just one egg. The adults make no nest and instead hold the egg – and later the chick – on their feet.

The parents will feed the young partially digested fish for the first 16 months of its life. This is long enough for the top layer of oily feathers to emerge, which allows the young to hunt for food on their own.

King penguins eat lanternfish, squid, krill and other crustaceans. On foraging trips they have been known to dive to more than 200m (700ft).

Research shows that the king penguin has been able to adapt to the changing environment and their numbers are estimated at around two million pairs.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

How three king penguins displayed the 'human touch'

BEHAVING IN A HUMAN WAY



TRY SAYING

'anthropomorphism' when you've had a few too many. It is one of the most difficult words to pronounce in the

English language. As a wildlife photographer, though, anthropomorphism is a vital tool that I use to connect the general public and commercial picture buyers to my work. For those of you not studying English at Oxford, the dictionary definition of anthropomorphism is the 'attribution of human form or behaviour to an animal or deity', or as it applies to me, taking shots of animals that can be interpreted as an element of human behaviour. Some purists hate it, but for me anything that gets people loving wildlife is a good thing.

Perhaps my best-known shot that uses this technique is called 'Rival Kings' (see right). In 2006 it won Highly Commended in the BBC Wildlife Photographer of the Year competition and shows the courtship between three king penguins. I was camping on the Falkland Islands over the Christmas period, and particularly on this beach as I wanted to get access to the local king penguin colony at first light. I have always had a special affinity with king penguins. I once told a senior photo editor that emperor penguins were just 'ice statues' and boring compared to the generally bossy kings.

This morning in particular dawned reasonably bright and I was on the beach at first light looking for some early victims. The beach was dotted with groups, but it was one group of three that took my eye, as two of them were engaged in fisticuffs penguin-style. Kings will not win any awards for macho fighting as they bash each other with their flippers in a kind of 'handbags at dawn' technique. Yet it makes them very endearing and I always have a smile on my face when working with them.

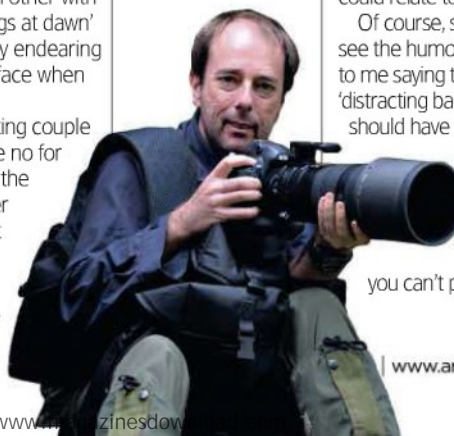
These three comprised a courting couple and a male that just wouldn't take no for an answer. He just kept following the other two around, trying to corner the female when the male wasn't looking. This always resulted in a flipper fest and during one of these encounters I took this shot.



© ANDY ROUSE

I shot it deliberately wide, with a 24–70mm lens, and used a tiny amount of diffused fill flash to pick out the shadows. The real appeal of this shot, though, was the anthropomorphic nature of it where the male is 'holding off' his competition while the female pushes him to do it. It has made everyone laugh and the visitors to the exhibition at the Natural History Museum voted it the best picture in the competition for the simple reason that they could relate to it.

Of course, some photographers cannot see the humour in anything and one wrote to me saying that the shot was spoilt by the 'distracting background element' and that I should have removed it in Photoshop. I am sure the gull would have had something to say about being wiped out of existence and being called a 'distracting background element'! Still, you can't please everyone. **AP**





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PHOTO INSIGHT

**David Clapp explains
how an unpromising
start and a quick lens
change produced this
amazing dawn view
of the Quiraing on
the Isle of Skye**

WELCOME to the Isle of Skye. A trip last February to this wonderful island was perhaps the polar opposite of your annual Mediterranean getaway, but for many this prolific landscape photography holiday destination has become a Mecca. The Isle of Skye is certainly a visual pilgrimage. Cold, blustery and unpredictable, if you have never been to the island then it should be hot on your list of places to explore, hike and photograph. With mountains, lochs, coastline and sporadic weather patterns to scratch your head over, it's the sheer potential that brings photographers and workshop participants here in their droves. Yet what is it about this island that makes it so magnetic?

In Scottish terms, Skye is relatively compact compared to other parts of Scotland where choice is a rather complicated affair. With exceptionally photogenic vistas and good access, this wonderful island provides far easier subjects in our quest for the epic. Mountain shooting starts from the car park, while roadside reflections and unusual coastal compositions are in abundance, so it's easy to get a trip

started with a spot of 'composition collecting'.

Ethically, should you feel guilty looking for tripod indents? Perhaps not and here's why. It can be a great springboard, boosting confidence and fuelling the mind at the start of a trip, to propel your photography to even greater heights. It is also a great way of concentrating on camera control with the composition decision-making firmly in the bag. Yet, just as important, despite a tad more self-loathing in my case, it's also a way of earning a living.

So here on the Quiraing, with my photographic friend Tim and a cocker spaniel, we began a dawn shoot with little to shout about. It was a blustery, grey morning, with low cloud and no atmosphere, so was there any point? Well, you have to be in it to win it, so the saying goes, and after walking past a 'classic' composition occupied by two other photographers, a walk along a footpath for some inspiration seemed in order. The Quiraing has a fabulous rock ridge that spans some 24 miles (38km), but rather than tackle a stiff hill climb on my first shoot here we headed east looking for an alternative view.



‘As dawn broke, the beams emerged. The sun seemed desperate to escape, with fragments of light shooting out in all directions’

A large clam-shaped hill dominated the scene. Of all the published compositions I have seen I had never come across this idea used to such effect, and as I walked further the more harmonious the balance became. With the distant ridges barely revealing that recognisable signature in the low cloud, things were lightening a little. With my Canon EOS-1Ds Mark III camera and beloved Contax 35-70mm lens fixed to my beefy Gitzo tripod, framing the scene was simple. With the lens set at 50mm things looked

slightly insignificant, so I zoomed in to tighten things up. Soft silhouettes of the Quiraing ridge were pronounced enough to fit neatly into the upper left-hand corner, but with no light and cool tones it was now time to entertain a bounding and fearless puppy with some precarious stone throwing.

As dawn broke, the beams emerged. The sun seemed desperate to escape, with fragments of light shooting out in all directions under force. The hillside began to glow, and as I cleaned my polariser in anticipation I changed lenses almost immediately. The scene had turned into a panoramic in seconds. Now the light was in the left of the frame but was bleeding onto the hills, so I switched to my Olympus Zuiko 35mm f/2.8 shift lens that is also adapted for Canon fit. By taking shots shifted to the left and then to the right, this shift-stitching method works incredibly well so I began a rather fast digital setup regime.

With the Canon EOS-1Ds Mark III in manual mode, I set the lens focused at infinity, f/11 and the 2sec timer engaged. Then I set autoexposure bracketing mode (or AEB) so I could collect the tonal range



DAVID CLAPP

Our landscape and travel expert. Based in glorious south Devon, David is represented by seven stock agencies worldwide

over two images. One of this Canon's killer strengths over other cameras is that AEB can be limited to just two exposures (+1 and -1 in this case) instead of the conventional sequence of three (+1, 0, -1). In these lighting conditions the middle exposure is always superfluous, which saves on flash card space as well as the need to sift through unneeded exposures back on the computer. Even better, with Live View engaged (and this goes for most Canon bodies), the camera rattles through the AEB sequence without needing to touch it. This makes exposure blending seamless, with no delay between each exposure or the fear of misalignment with button presses dislodging the tripod.

So, as the symphony played, it was a case of shifting carefully left to right, exposing +1 and -1 for each horizontal shift only 1/40sec and 1/2sec apart. Then it was back to the Contax 35-70mm for my original concept and then off to see if there was space to collect a classic composition or two on the way back to the car. **AP**

To see more pictures by David Clapp visit www.davidclapp.co.uk

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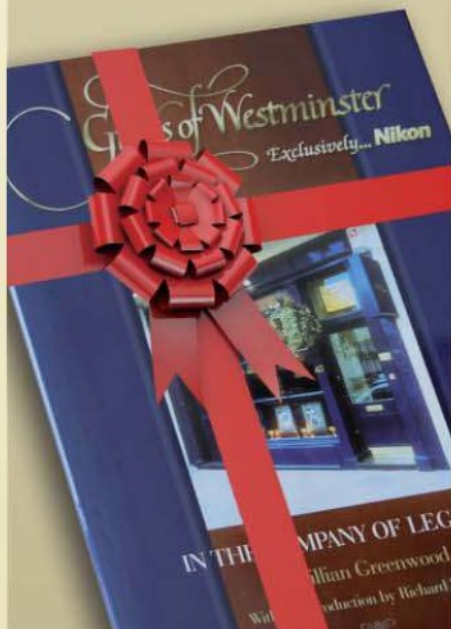


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WHAT YOU WILL NEED

The two main ingredients are the picture you want to transform and a TTV 'frame' resplendent with suitable defects (dust and scratches are mandatory!) For this *Last Resort* I've used a TTV frame produced by Flickr-member 'Dubtastic' (visit his photostream at www.flickr.com/photos/soufwe for more great frames and textures)

Chris Gatum shows you how to recreate a back-to-front world littered with dust, scratches and edge effects using an image-editing program

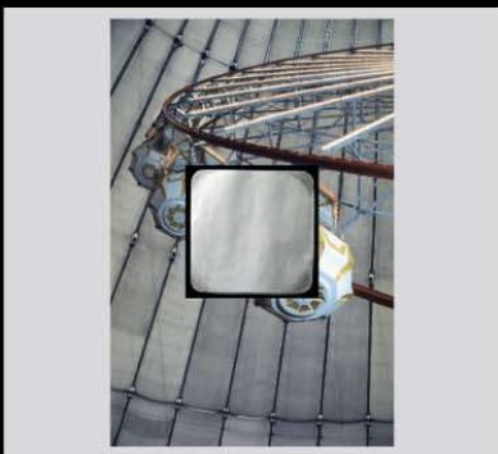
Faux TTV

IMAGINE peering down through the waist-level viewfinder of a box camera and rediscovering the simple charm of seeing a back-to-front world littered with dust, scratches and odd edge effects. In fact, so charming was this archaic view of the world one person felt the need to record what they were looking at on the faded screen for

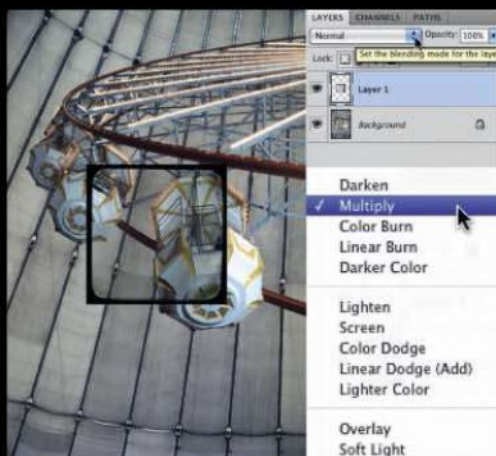
posterity, using their digital camera. And so the popular art form known as TTV (through-the-viewfinder) photography was born (or at least that's how it *might* have happened).

Fuelled by the internet, this amalgamation of old and new technologies continues to attract devotees to the slightly perverse practice of using a digital camera to record an image projected through a simple meniscus lens onto a waist-level finder. However, you don't need a box camera to create the TTV effect, as an image-editing program can achieve a similar result.

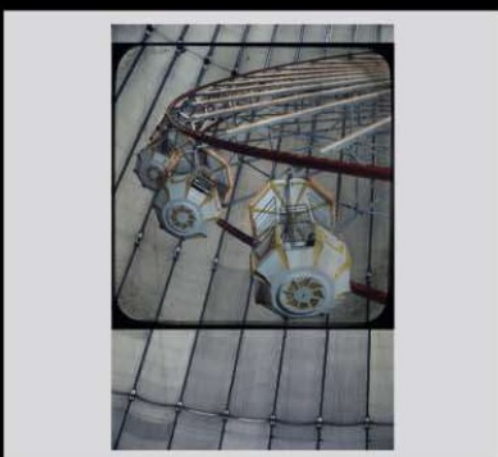
1 The first step is to open up your image and your TTV frame in your editing program. Select your TTV frame and copy and paste it onto the image as a new layer – simply dragging it onto the background picture works in Photoshop.



2 Choose the TTV frame layer and set the blending mode to Multiply. Immediately, the lighter areas of the frame allow the underlying image to show through, while the black dust and frame edges remain visible.



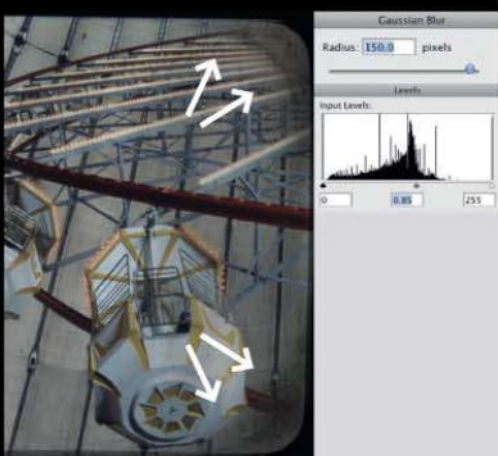
3 Obviously, the frame is a bit too small here, so use Edit>Transform>Scale to increase the frame size to match the background. Position it over the area of the picture you want to keep, and then use the Crop tool to trim the image down to size. Already we're getting that TTV look.



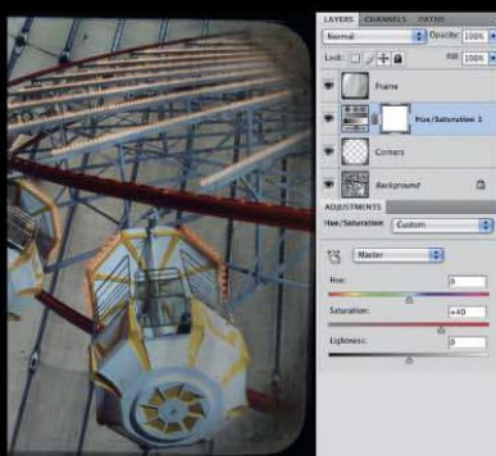
4 A TTV 'frame' can't replicate lens defects such as corner softening and vignetting so to add these, create an ellipse in the centre of the frame with the Elliptical Marquee tool (it doesn't have to be perfectly centred or even round). Invert the selection (Select>Inverse in Photoshop) and, with just the corners selected, copy and paste them into a new layer.



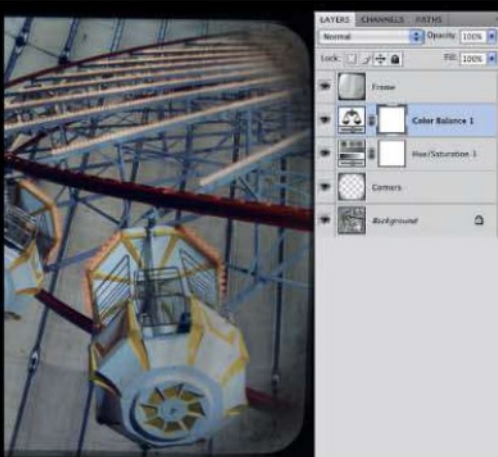
5 With the corner layer active, apply the Gaussian Blur filter (or similar) to create the focus fall-off effect, and use Levels, or similar brightness control, to darken the corners and add a slight vignette. I've used a Gaussian Blur Radius of 150 to allow some of the sharper background to show, while moving the midtone slider slightly to the right in Levels added subtle edge shading.



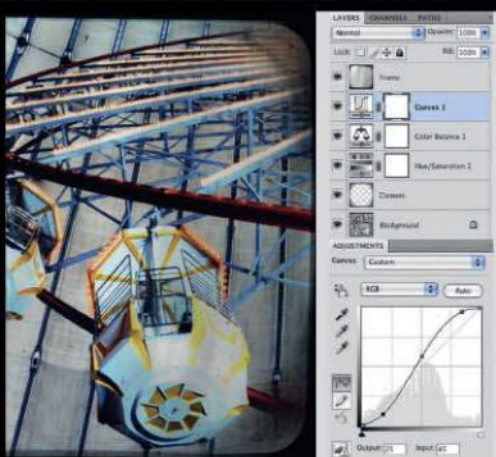
6 The picture is coming together now, but it is looking a bit flat compared to most TTV images, which typically have high saturation and contrast. So, to boost the colours, add a Hue/Saturation adjustment layer and increase the saturation. I've raised it to 40, which is far more than I would ever use for a 'normal' image, but in this instance it works.



7 The next adjustment layer is Color Balance, which is optional, but I wanted to add an overall cool tint to help unify the colour of the ride and the background, and at the same time suggest that it had been taken on poorly processed or old film. Adding a touch of cyan and blue to both the shadows and midtones does the trick.



8 Finally, a Curves adjustment layer 'pops' the contrast, with a modified S-curve lightening the midtones and darkening the shadows. The end result is a bold, TTV-style image with the look and feel of out-of-date – perhaps home-processed – colour film, sprinkled with a healthy dusting of ephemera from days gone by.



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Sinister beauty

Bruce Percy's otherworldly seascapes are haunting and mysterious. He tells Gemma Padley how a man-made coastline provided an unlikely source of inspiration and led to some intriguing images



By carefully combining long exposures and balancing areas of light and dark, Bruce turns ordinary coastlines into alien-like scenes

ALL PICTURES © BRUCE PERCY

HOW OFTEN have you walked through a landscape and been unmoved by your surroundings? Perhaps you have passed by a familiar setting while en route to a more picturesque location, or decided there isn't anything of photographic interest in a nearby industrial environment. One photographer who took time to explore the potential of just such a man-made setting is Edinburgh-based Bruce Percy. Ten years ago, Bruce, 42, set his sights on landscape photography after a trip to Australia inspired him to pursue his hobby professionally. His work has since appeared in *National Geographic*, *Traveler* magazine and a number of travel books.

Four years ago, Bruce decided to take a series of images of the landscapes around Torness power station, near Dunbar in East Lothian. A coastal path called the John Muir Way, named after the 19th century Scottish conservationist who founded America's national parks system, stretches 73km across East Lothian, weaving its way through mining towns and fishing villages. The route also goes past Torness power station, which stands on a reclaimed



Left: Moody skies, motionless water and angular shapes are key components in Bruce's images

Below: Strong foreground detail commands attention against a background where depth of field rapidly falls off



peninsula and dominates the skyline.

'The coastline in this area is really odd,' says Bruce. 'It has this kind of strange concrete-type structure, a barrier created against the sea that edges all the way round, made from large angular blocks. Nothing seems real – it's like walking into a life-size Lego set. It seems ironic that John Muir created all these natural parks celebrating wild landscapes, yet parts of the John Muir Way are some of the most built-up, man-made landscapes I've ever seen. While I've never been especially into photographing constructed landscapes, I thought it would be interesting to give it a go.'

THE PROJECT

Photographing in low light and using a range of long exposures from 20secs to a few minutes, Bruce visited Torness at different times of the day and took pictures of the structures along the man-made coastline. Working over several months he went back some eight or nine times, taking many of

'I felt a lot of the structures looked quite alien. The beacon image, for example, reminds me of a Dalek'

his shots at night to make the most of localised misty conditions.

Bruce's aim was to delve deeper into what are, on the surface at least, quite uninspiring and visually bland settings. Using long exposures enabled him to create some interesting effects, such as the image of a lifeboat on page 24, where the 32sec exposure has rendered the water dense and turgid. Bruce has also captured a high glow from the moon on the water's surface.

'The landscape in the Torness area didn't look like a normal landscape, and I thought that if I used long exposures I could experiment with this idea of compressing time,' he says. 'I wanted to create otherworldly scenes from the manufactured landscape. I wouldn't normally photograph a lamppost in a car park, for example (see below) but on this occasion it looked like a

watchtower or a set of eyes – there is a slightly ominous feel about it.

'I've always had a love affair with deep moody colours,' Bruce adds. 'I can understand why many people choose to shoot night-time, long-exposure scenes in black & white – to strip back any distractions – but I was curious to see what colour combinations I could capture. This project was the first time I had worked digitally, so it was something of an experiment.'

Wandering up and down the coast, Bruce scoured the landscape for subjects that piqued his interest. 'I felt many of the structures looked quite alien and I couldn't tell what they were,' he says. 'The beacon image (see left), for example, reminds me of a Dalek. The long exposure makes the light look as though it's on all the time and this, combined with the

Bruce's images are unique in that he likes to shoot long exposures at night in colour rather than black & white

BEHIND THE PICTURE

'I TOOK this image as I was leaving to go home. I turned around and saw that the sky was moving quickly and the drama caught my eye,' says Bruce. 'I'm a fan of using long exposures and working digitally makes it more convenient to experiment with these. The Canon EOS 5D has a maximum exposure time of 30secs. I knew the exposure would need to be much longer, so I dialled 1min into my remote timer. The image was underexposed, so I exposed the image for 2mins and this was the result. I was surprised by the dramatic look of the red-orange light against the navy-blue sky. With film I tend to be more conservative – I would never have thought of creating an image like this. Sometimes I like to accentuate the light fall-off in an image. Here I made the edges slightly darker to lead the eye to the middle of the frame where the sky is brightest. I'm a convert of shooting in all types of light and all conditions now.'

To darken the edges of an image in Photoshop, click on Filter>Distort>Lens Correction. On the Vignette slider, move the rule to the left to darken the corners of the image. Moving the slider to the right will lighten the edges. Alternatively you could use the Burn tool to darken areas of the scene.





surrounding light, creates an eerie, unsettling scene.'

Bruce used a range of lenses, including 24mm, 50mm and 75mm optics, with his Canon EOS 5D. 'I look at a scene and decide which lens will give me the effect I am after,' he explains. 'I'll have a composition in mind, attach the most suitable lens, then adjust the camera angle until I have the scene framed in the way I want.'

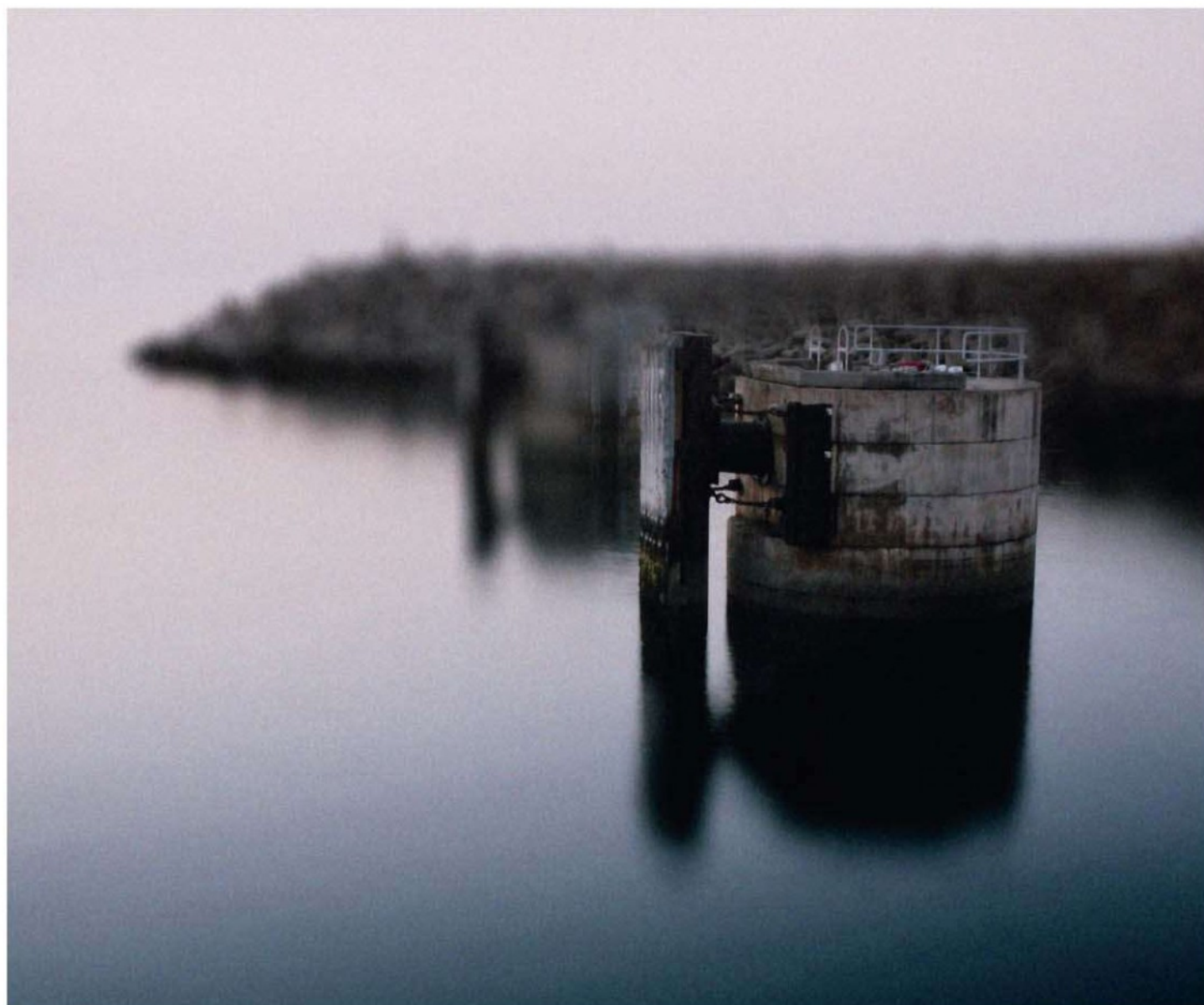
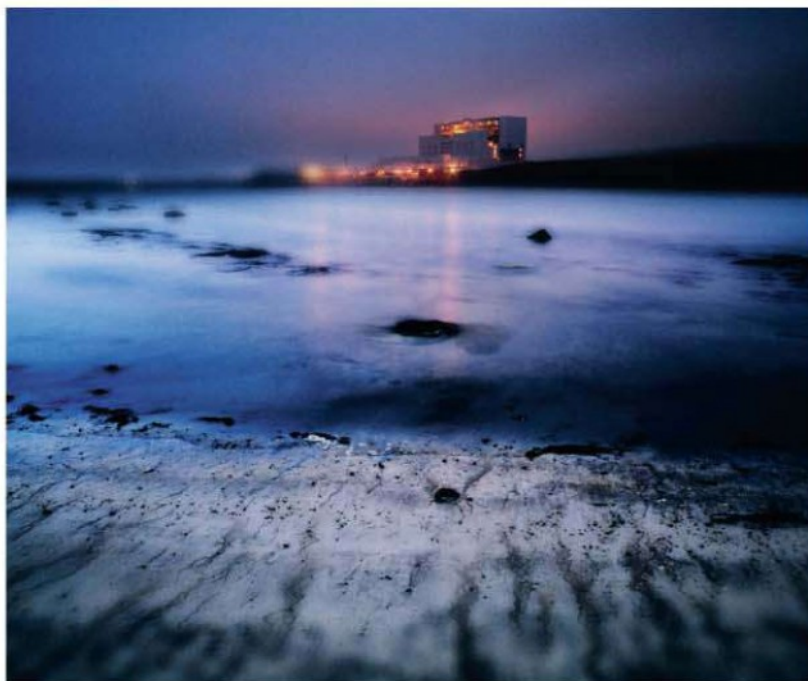
'I use a Mamiya 7 medium-format camera when I'm not shooting digitally, and consequently when I'm looking through the viewfinder on a 35mm camera I see in a 6x7 aspect ratio. Although I took these images on a DSLR camera, I cropped them to a 6x7 aspect ratio because I find this more pleasing to the eye.'

SIMPLE COMPOSITIONS

Bruce employed a 'less-is-more' approach, stripping down scenes to their individual elements and looking for symmetry and order, carefully combining shape, pattern and form. 'My compositions are usually very

Right: By adding blur, Bruce creates images with an air of mystery, displacing a sense of time or place

Below: Bruce didn't want his images to look too 'clean', so he sometimes adds a noise filter to enhance the murkiness he saw at the time



'If the light is interesting, even a lamppost can be worth photographing'

simple and there's often a hint of drama or surrealism,' he says. 'Rather than taking a picture of a mountain because it is an iconic landscape, I'll think about photographing it because of the interesting shapes in the foreground. I like to distil the images into simple components because I find it makes the composition more dramatic. My eye will dart over a scene and usually two or three possible compositions will spring to mind. I find myself thinking about placing objects on a third, according to the Rule of Thirds, and other compositional rules, but sometimes you have to put the camera down and just look. The more you look, the more you start to see. If the light is interesting, even a lamppost can be worth photographing.'

Bruce also balances light and dark to create impact. 'Balance isn't just about ordering objects in the frame,' he adds. 'It's about guiding the eye around the image by where you place the light and dark areas. The eye tends to be drawn to lighter areas, so during this project I thought about how I could use darker areas to lead the eye away from the brightest parts of the scene.'

'Once I've explored a subject I'll make a point of pulling myself away so I don't flog it to death,' he adds. 'I tell myself that I'll find something else just as photo-worthy soon enough. If you're trying hard to get an image, it is often a sign to move on and photograph something else.'

BLURRING REALITY

In many of his images Bruce used blur to accentuate the desolate nature of each location. This causes the viewer to look twice at certain images and question what he or she is seeing. 'Sometimes I feel a shot is compelling because there is no clear reference point,' says Bruce. 'I don't want my images to be crystal clear or clinical looking, and I want to make certain scenes appear more vague. In the image of what I think is a landing platform for boats (see left), the sky and water in the foreground are the same hue, which makes it difficult to gauge a sense of perspective and scale. The horizon just disappears. There's a very shallow depth of field in the foreground and the subject looks as though it is floating. I added blur to the jetty in the background and a noise filter in Photoshop. When I added noise, I tried to do this subtly.'

Bruce also added blur to his image of Torness power station (see top left). 'It was a very dark, dank evening and the rainy conditions created a murky atmosphere,' he recounts. 'I used intentional blur to push this even further to bring out the murkiness I saw at the time.' **AP**



Bruce breaks his compositions down into simple components, creating sleek and uncluttered images

SHOWCASING YOUR IMAGES



ON HIS website (www.brucepercy.co.uk), Bruce has a number of video podcasts – slide shows of images with originally composed music and narration – including one displaying his Torness power station images (<http://www.brucepercy.co.uk/pages/podcasts/TornessPodcast.html>). 'An image should be taken on its own merit, but providing additional information [by way of a voiceover] helps viewers to understand why you produced the images in the way you did,' says Bruce. 'I wrote my own scripts,



which forced me to think about what I was doing and why. I experienced again what I'd felt when I took the image, and being able to merge music and visual images gave me immense satisfaction.'

To create your own podcast you first need a blog. You can set up a blog through Wordpress (www.settingupwordpress.com). Once you've done this you can use a plug-in called Podpress (www.podpress.org) to create an audio or video file, which you can upload to your web blog. The podcast is distributed through an RSS feed, which viewers can access via iTunes or other audiovisual providers.

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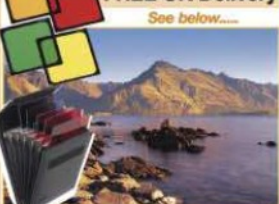
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Round 3 is always a crucial round, when entrants start to get a good idea of how they are faring in the competition and make the commitment to enter each month. For this round we challenge you to capture people in their environment. Can you photograph a person and show us where or who they are? As usual, we have some fantastic prizes from Canon to give away for those who can.

We would also like to remind everyone that it is vitally important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Persistence pays off in APOY.

Be sure to look for the results from round 2, Rain and Bad Weather, in AP 24 April.

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Round three

Everyday People

In association with Canon

Canon

Please
see p31
for details
on how to
enter

Taking pictures of people you don't know can be one of the most rewarding photographic experiences you'll ever have. Despite the odd horror story, street photography doesn't have to leave you feeling shy and the family stone-cold angry. This is your chance to explore what it is that makes us uniquely human.

Capturing pictures of people in their environment gives you the chance to explore how different perspectives and focal lengths can make someone feel closer or further away, or allow you to tell a more complete story by including details that reveal something about your subject, such as a butcher's apron hanging on a wall.

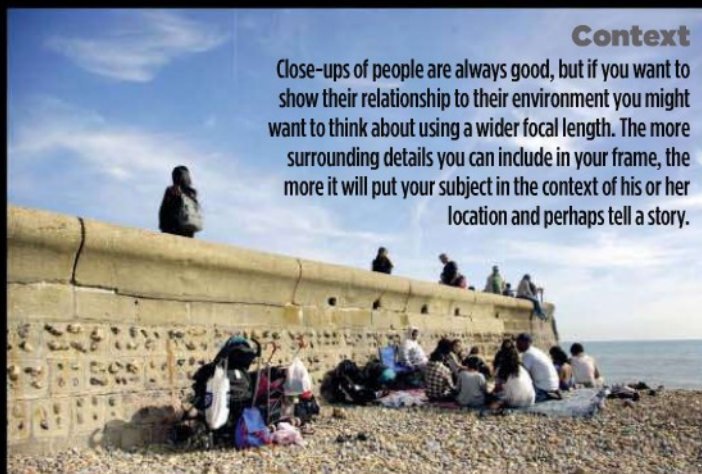
You can find great portrait potential almost anywhere there are people – your high street, the beach, the train, even in your home (or their home, provided you're invited). Look for the 'defining moment' that Henri Cartier-Bresson spoke so much about. Have your camera always pre-focused and ready. Do these things and you are more than halfway there. On the right we've offered some tips and information to help get you started.



JEFF MEYER

Patience

If you're taking pictures of everyday people out on the street, the success of your image will depend on catching that small moment when a subject's feelings or personality are revealed. It might be a shopkeeper expressing frustration at a customer, a woman hurrying her children, or this woman, who frowns when realising the man is staring at her. You will need patience, but these moments do reveal themselves.



JEFF MEYER

Context

Close-ups of people are always good, but if you want to show their relationship to their environment you might want to think about using a wider focal length. The more surrounding details you can include in your frame, the more it will put your subject in the context of his or her location and perhaps tell a story.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec



JEFF MEYER

Get close

Of course, just as a wider angle gives you context of a location, a close-up reveals more emotion and the nature of your subject's relationships. This is because you are choosing to emphasise gestures and expressions. In this picture, for instance, it's not important where it was taken. What's interesting is the mother's frustration, which you can ascertain from her expression and the motion of her rocking. Getting physically close to your subjects, rather than relying on a long lens, will also make your picture feel more natural.

1st prize

Our first-place winner will receive Canon's EOS 450D and EF-S 17-85mm f/4-5.6 IS USM lens kit, worth £1,149.99. The EOS 450D features a 12.2MP CMOS sensor with 3.5fps capture capability for a continuous burst of up to 53 large JPEG images (six in raw). Its nine-point wide-area AF will accommodate for off-centre subjects, and other features include a 3in LCD with Live View mode and a DIGIC III processor. The compact, fast-focusing EF-S 17-85mm lens features Image Stabilizer at up to 3 stops compensation and near-silent USM AF for superb image quality.

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3rd prize

Our third-place winner will receive Canon's 10MP PowerShot SX120 IS, worth £209. This easy-to-use digital compact is capable of capturing enough detail for poster-size prints or creative cropping, and boasts a 10x zoom with optical IS and a 3in LCD. Other features include face and motion detection technology.



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After you've read the rules, send your entry to:
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PLEASE USE BLOCK CAPITALS

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Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm). Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us. IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column.

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Window

In this image taken at Belsay Hall in Northumberland, Charlie balances light, line and shape to accentuate the window's graphic structure

Pentax K10D, 18-55mm, 1/350sec at f/8, ISO 100



AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



Charlie Jobson Northumberland

Charlie, 57, started photography in the 1960s, but began taking pictures seriously in the early '80s. This particular body of work focuses on the theme 'light', a subject Charlie has been exploring for the past four years. Inspired by the film *Blade Runner*, Charlie set out to look for dramatic and moody lighting in the real world. 'I've been studying light within a scene and as an abstract entity,' says Charlie. 'It's difficult to plan these shots, so I keep my eyes open for possibilities. I convert my images to monochrome to concentrate attention on the light and shapes.'

Abstract window light

1 'I spotted this light from a window in the Baltic Arts Centre in Gateshead,' says Charlie. 'I always carry a compact camera with me and took a couple of shots' Canon PowerShot A640, 1/1250sec at f/2.8

Cloister

2 Charlie initially dialled in -2EV for this image taken in Gloucester Cathedral, but preferred the exposure taken at -1EV with slightly blown highlights Pentax Optio 750Z, 1/30sec at f/2.8, ISO 100



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How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

3



Charlie Jobson Northumberland

Oblique window light

3 To retain detail in the floorboards, Charlie underexposed this scene by 2 stops and recovered wallpaper detail in Photoshop Elements
Pentax K100, 18-55mm, 1/180sec
at f/8, ISO 100

Street

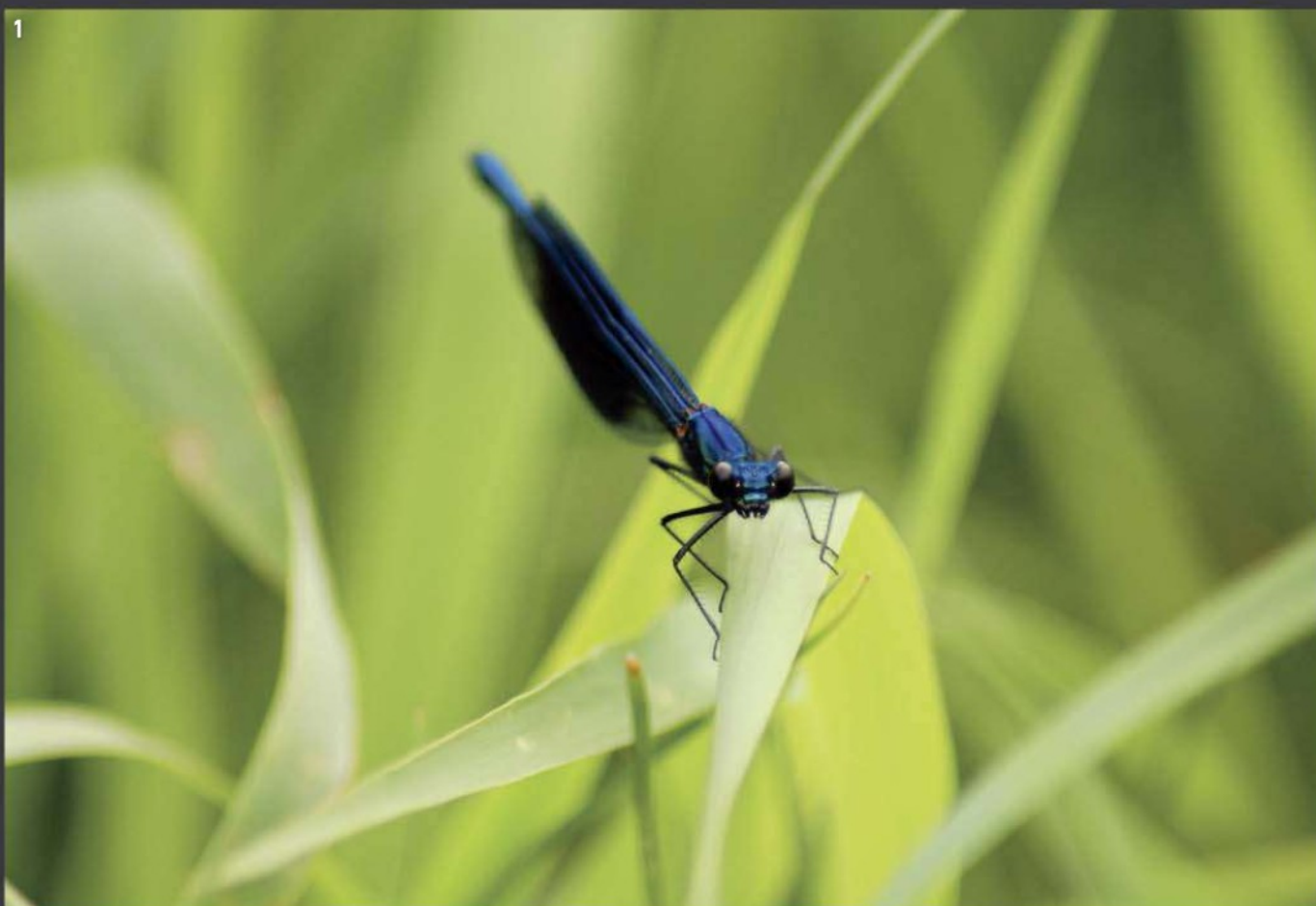
4 Charlie dialled in -1.3EV, took a couple of test shots to check his exposure and waited for the people to walk to the top of the frame before firing the shutter
Pentax Optio W20, 1/2000sec
at f/6.6, ISO 64



Charlie's pictures are right up my street as they demonstrate so well what photography is all about: recording light. This photo is intriguing and although some readers might find it boring at first, another look reveals the subtlety and clever design in the frame. The juxtaposition of the window and the streaking light on the floor make a good visual joke

4





Gabriel Florea Germany

Gabriel, 45, dabbled in black & white photography as a child and used to develop his own films. He enjoys nature photography and cites woodland, mountains, river banks and lakes among his favourite photographic locations. His aim is to continue to improve his level of ability and skill.

Damselfly

1 Gabriel throws his carefully chosen, uncluttered background out of focus to allow the viewer to concentrate fully on the insect

Nikon D40, 70-300mm, 1/500sec at f/5.6, ISO 500, handheld

Butterfly

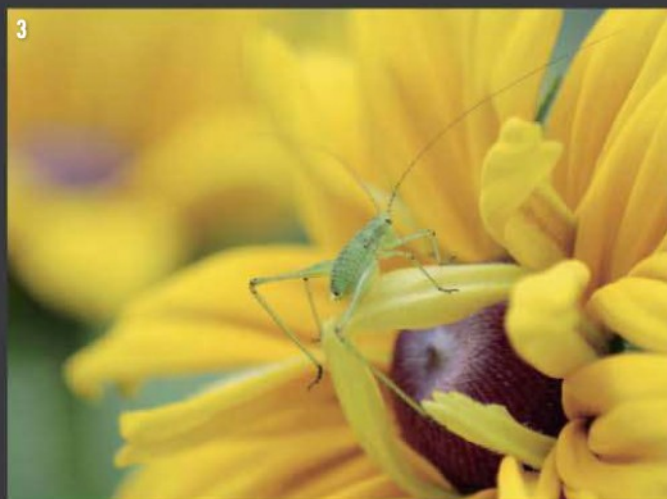
2 A bright yellow flower provides the perfect landing pad for this butterfly in Gabriel's well-exposed and nicely framed image

Nikon D40, 70-300mm, 1/1000sec at f/8, ISO 200, handheld

Insect

3 The blurred flowers behind the insect look like dashes of paint and create an impressionistic backdrop that is easy on the eye

Nikon D40, 70-300mm, 1/125sec at f/8, ISO 250, handheld



Andrew Bruce-Lockhart

London

When Andrew moved to London 18 months ago, he decided to take up photography to 'explore his new home'. He bought a Nikon D40 and started taking pictures around the capital at weekends. Andrew now owns a Nikon D90 and can still be found wandering around London exploring the city with his camera. 'I love getting out and experiencing new things, seeing new places,' says Andrew. 'I'm drawn to lines, patterns and architectural details.' Andrew plans to take his camera with him as he embarks on a new job that will take him all over the world. To see more images by Andrew visit www.yourniche.co.uk.

Wooden panel

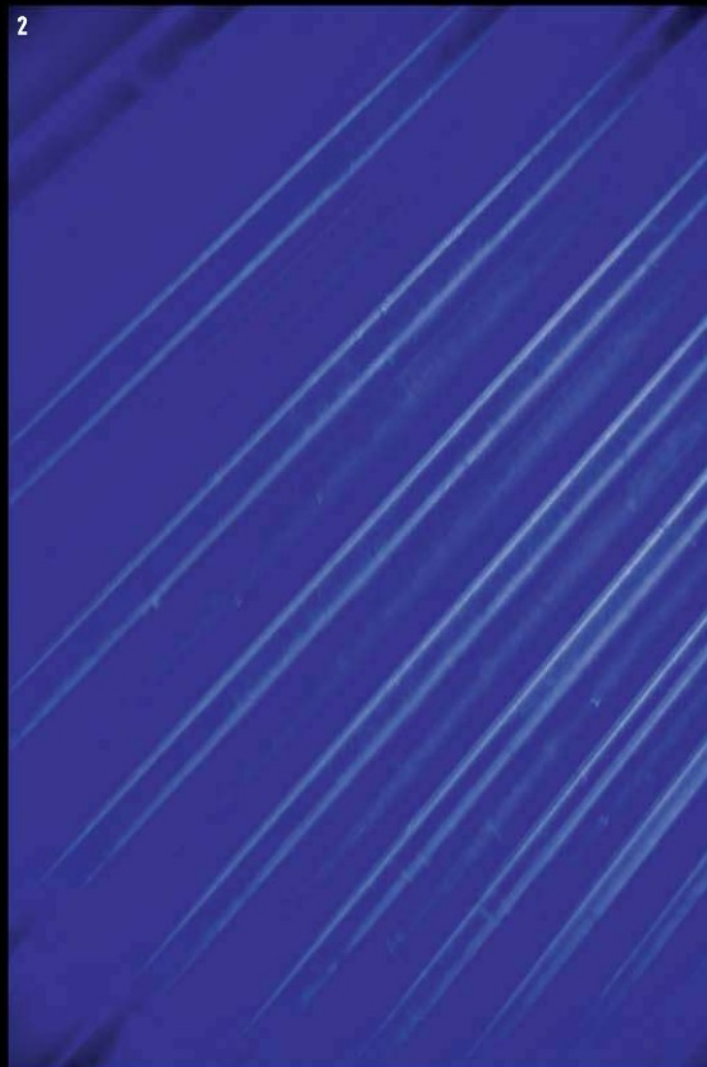
1 'I love the lines in the wood,' says Andrew. 'It looks dull from a distance, but up close it is fantastic' Nikon D90, 55-200mm, 1/60sec at f/20, ISO 200

Blue shutter

2 Andrew looks for abstract lines in everyday objects and says this shop's shutter 'jumped out' at him Nikon D90, 55-200mm, 1/16sec at f/20, ISO 200

Lines

3 Andrew held his camera straight so the lines flowed diagonally across the frame and used the Curves tool in Lightroom to darken the image Nikon D90, 55-200mm, 1/13sec at f/18, ISO 200



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Tickets are sold on a first-come, first-served basis at £29 per head to include the presentation from David, followed by a Q&A session. Tea and coffee will be served afterwards, along with a chance to buy a signed copy of a book from David. Every delegate will be given a goody bag and a hints & tips sheet to take home.

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Raising the Flag on Iwo Jima by Joe Rosenthal

Joe Rosenthal's triumphant image captures a key moment in the Pacific War and has become one of the most reproduced photographs in history, writes **David Clark**

IN FEBRUARY 1945, Joseph Rosenthal was a 33-year-old photographer covering the war for the San Francisco bureau of the Associated Press. He had, ironically, been rejected for service in the US army due to poor eyesight. Nevertheless, he had already photographed the US invasions of Guam, New Guinea and Guadalcanal while on assignment in the Pacific.

When 70,000 Marines were ordered to take the small but strategically important volcanic island of Iwo Jima, then defended by 21,000 Japanese troops, Rosenthal was among the combat photographers who accompanied them.

The Japanese were well prepared for battle and had dug carefully concealed bunkers and a complex series of tunnels in and around Mount Suribachi, the island's 546ft dormant volcano. Fighting was fierce

and losses were heavy on both sides as the Japanese fought to retain control of the island. However, after five days of battle, on 23 February, the US forces overcame most of the Japanese troops and they symbolically raised the American flag on top of Mount Suribachi.

The only photographer to witness this first flag-raising was Sergeant Louis Lowery, who captured the event for a US army publication. Afterwards, Lowery told Rosenthal about the ceremony and the spectacular view from the top. Rosenthal duly climbed to the summit and discovered that the first flag had been considered too small by the commanding officer. A group of five Marines and one US Navy corpsman were therefore preparing to raise a much larger flag that could be seen from a greater distance.



Joe Rosenthal, pictured just days after photographing 'Raising the Flag on Iwo Jima' in February 1945







US Marines of the 28th Regiment, 5th Division, cheer and hold up their rifles after raising the American flag on top of Mount Suribachi on Iwo Jima

➔ Sensing a great photo opportunity, Rosenthal looked for a good vantage point to shoot the scene. 'The sky was overcast, but just enough sunlight fell from almost directly overhead, because it happened to be about noon, to give the figures a sculptural depth,' he wrote in an article published in 1955. 'The 20ft pipe was heavy, which meant the men had to strain to get it up, imparting that feeling of action. The wind just whipped the flag out over the heads of the group, and at their feet the disrupted terrain and the broken stalks of the shrubbery exemplified the turbulence of war.'

Rosenthal admitted that he almost missed the picture. He had set the exposure and put down his Speed Graphic camera while piling up some rocks to stand on for a better vantage point. However, the Marines were quicker than he thought. 'Out of the corner of my eye, I had seen the men start the flag up,' he recalled. 'I swung my camera and shot the scene. That is how the picture was taken, and when you take a picture like that, you don't come away saying you got a great shot. You don't know.' However, when Associated Press Photo Editor John Bodkinsaw the print, he said 'Here's one for all time!' and the image was soon published by hundreds of newspapers worldwide.

Raising the flag didn't mean hostilities were at an end on the island, though, and it wasn't declared 'secure' until 31 days later. During that time, three of the men in the image were killed in action. The other three became national heroes and were the figureheads of a national US tour in support of war bonds.

Rosenthal's photograph won the 1945 Pulitzer Prize for Photography and it has since achieved worldwide fame. It was also used as the basis of a US postage stamp in 1945 and the inspiration for the 110ft Iwo Jima War Memorial in Arlington National Cemetery near Washington, DC.

Like many famous images, it has also

caused controversy. It was repeatedly claimed that Rosenthal 'set up' the picture by posing the soldiers and it was even suggested that his Pulitzer Prize should be withdrawn. However, a piece of movie footage shot by Bill Genaust, who was standing near Rosenthal when the shot was taken, confirms that it was a genuine photograph of the soldiers in action.

After the war ended, Rosenthal returned to his job on the *San Francisco Chronicle* and worked for the paper until his retirement in 1981. However, despite it being one of the most reproduced images in history, Rosenthal earned very little directly from the picture. He died on 20 August 2006, aged 94.

The Battle of Iwo Jima was costly in terms of the number of lives lost; more than 6,600 US troops and almost 21,000 Japanese were killed. However, as the first victory on Japanese soil it had great significance and was a huge boost to US army and public morale.

Rosenthal himself downplayed his role in creating this iconic image and was embarrassed by the adulation he received. 'To get that flag up there, America's fighting men had to die on that island and on other islands,' he wrote. 'What difference does it make who took the picture? I took it, but the Marines took Iwo Jima.' **AP**

BOOKS AND WEBSITES

Book: *Flags of Our Fathers*, by James Bradley and Ron Powers, is the story of the six men who raised the flag over Iwo Jima. The book was the basis for Clint Eastwood's 2006 film of the same title.

Websites: A detailed history of Joe Rosenthal's famous image, and the Battle of Iwo Jima itself, can be found on www.wikipedia.com. There are also interviews showing Rosenthal discussing the picture on www.youtube.com. Obituaries for the photographer are available on several sites including www.guardian.co.uk.

'What difference does it make who took the picture? I took it, but the Marines took Iwo Jima'

Events of 1945

20 January

Franklin D Roosevelt is inaugurated as US President for an unprecedented fourth term

27 January

Nazi death camps at Auschwitz and Birkenau are liberated by Soviet forces

4 February

The Yalta Conference begins, at which Roosevelt, Churchill and Stalin discuss the reorganisation of Europe after the war

13-15 February

The Royal Air Force bombs Dresden in Germany, unleashing a firestorm that kills tens of thousands of people

18 March

Berlin is bombed by 1,250 US bombers

12 April

Franklin D Roosevelt dies suddenly and is replaced by Harry S Truman

30 April

As the Red Army approaches Berlin, Adolf Hitler and his wife Eva Braun commit suicide

2 May

Berlin falls into Soviet hands and soldiers hoist the Red flag over the Reich Chancellery

8 May

The end of the Second World War in Europe is celebrated on V-E Day

1 July

The Allied occupation forces divide Germany

6 August

The United States drops an atomic bomb on Hiroshima, Japan. Three days later, another atomic bomb dropped on Nagasaki leads to the Japanese surrender on

10 August

2 September

Second World War officially ends as the Japanese surrender is accepted by Supreme Allied Commander General Douglas MacArthur

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Magix Xtreme Photo & Graphic Designer 5 £59.99

For more information or to buy visit www.magix.com

THERE are four pieces of software included in the Magix Xtreme Photo & Graphic Designer 5 package, but the two main ones are Photo Designer and Graphic Designer.

Photo Designer is an image-editing package, similar in style to Adobe Photoshop Elements. As well as the usual selection of image-editing tools, it contains quick fixes and guides on how to edit images, by performing tasks such as adjusting the contrast and white balance, and removing red-eye or unwanted objects. While I found it quite simple to use, it lacks the depth and finesse of Adobe products, though the end results are good.

The Graphic Designer 5 illustration and design package allows images to be used in the creation of brochures, calendars and even websites. However, most of the included templates and the large selection of clip art are very basic and look a little dated.

One of the additional software packages is Magix Xtreme Photo Manager 8. Although this software is primarily designed for image organisation it also has options for presenting and publishing images, including producing basic prints and creating slideshows. The software supports raw files from most digital cameras, with a full list of compatible cameras available on the company's website.

The final piece of software is Reallusion Face Filter Studio 2 LE, which allows facial expressions to be adjusted in portrait images.

Magix Xtreme Photo & Graphic Designer 5 is something of a jack-of-all-trades and the entire package is good value for money. However, for photographers, Adobe Photoshop Elements 8 is only a little more expensive and is a far more comprehensive solution.

Richard Sibley



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

B-Grip Camera Belt Grip £59.95

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THE B-GRIP is a polycarbonate camera holder that attaches to a belt. The device has two slits through which a belt can be threaded, in much the same way that camera shoulder bags often have belts loops on their back.

The camera is attached to the B-Grip via a quick-release plate that can be fitted either way round. This means that when walking along, the camera and lens can be facing down. However, when changing lenses the camera can be pointed up, essentially providing a third hand to hold the camera while you hold the lenses. A waterproof cover is included, while a small safety strap that can be attached between the camera and the B-Grip as a reassuring security feature.

Although the device was simple to use, I found that with a Nikon D300S and Tokina 12-24mm lens attached it was a little cumbersome. While the camera was secure, I wouldn't consider running athletically like the silhouette depicted on the packaging.

The B-Grip could be useful on holiday when you don't want the burden of an SLR shoulder bag or case. It can also be a practical alternative for those with back, shoulder or neck problems.

However, at nearly £60 I would have at least expected the B-Grip to be made of magnesium alloy. **Richard Sibley**



FORTHCOMING TESTS In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus E-PL1

With a simplified interface and built-in flash, is the E-PL1 the perfect camera for learning about photography?

Canon EOS 550D vs Nikon D90

Both have Live View and video technology, but is the 18MP EOS 550D or the 12MP D90 the best all-rounder for enthusiasts?

Leica X1

We test Leica's APS-C-format compact digital camera. It's got 12 million pixels, a Leica Elmarit 24mm f/2.8 ASPH lens and a price tag of £1,395.

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We compare the compact APS-C-format mirrorless NX10 with the tiny E-450 digital SLR.

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Samsung NX10

Could a small, mirrorless camera that features a 14.6-million-pixel APS-C-sized sensor give the Micro Four Thirds format a run for its money? We find out

Richard Sibley
Technical writer



IN AUGUST 2008, Panasonic and Olympus jointly announced the revolutionary new Micro Four Thirds system. Not to be outdone, 25 days later Samsung executive vice-president Byung Woo Lee announced, in an exclusive interview with AP, that Samsung was also going to introduce its own hybrid system. Like the Micro Four Thirds system, Samsung's new family of cameras

would do away with the conventional SLR mechanism by removing the mirror box and optical viewfinder. The difference between the two systems would be that Samsung would use APS-C-sized sensors, which were larger than the Four Thirds sensors that were planned for the Olympus and Panasonic cameras.

Roll on 18 months and the Micro Four Thirds cameras from both Olympus and Panasonic have become one of the great recent successes in the photographic industry. At the time of writing there have been eight Micro Four Thirds cameras, backed up by a strong range of 11 lenses and various accessories.

AT A GLANCE

- Hybrid Entry-Level Camera
- 14.6-million-pixel APS-C-sized CMOS sensor
- 3in AMOLED screen
- Electronic viewfinder
- HD video capture
- Street price around £520 with 18-55mm kit lens

Now it is Samsung's turn to release its mirrorless, interchangeable-lens camera to the world. It uses the same 14.6-million-pixel APS-C-sized CMOS sensor as the Samsung GX-20, Pentax K20D and K-7, and has a built-in electronic viewfinder. There are three lenses available: an 18-55mm f/3.5-5.6, a 50-200mm f/4-5.6 and a slim, fixed-focal-length 30mm f/2 pancake. These three lenses should cover the basic needs of most photographers, both in terms of portability and focal length.

The NX10's compact build, tried-and-tested APS-C-sized sensor, 3in AMOLED screen and 1280x720 HD video capture make it a fantastic model on paper. However, with Panasonic and Olympus making significant headway in the market, Samsung's NX10 must offer enough to tempt those who have so far resisted buying a hybrid micro-system camera.

FEATURES

It is, of course, the size of the Samsung NX10 that is its standout feature. Instead of relying on a traditional optical reflex mechanism, a rear 3in screen or a built-in electronic viewfinder is used to compose images. This





greatly reduces the size of the NX10 compared to a traditional digital SLR.

The image displayed on the rear screen and in the viewfinder is captured by a 14.6-million-pixel APS-C-sized CMOS sensor. For more details on this, see *Features in use* (opposite).

As with Micro Four Thirds, Samsung's NX system required a new lens mount – the logically named 'NX'. With no mirror, the distance between the rear of the NX lenses and the camera's sensor (the flange depth) is much shorter than that on a conventional DSLR. This also helps to reduce the size of lenses, but it also means that the NX10 can offer another interesting feature. As the flange depth is shorter, it is easier to produce mount adapters that allow third-party lenses to be used on the NX10. By creating a mount adapter, which is similar to a small extension tube, third-party lenses can be mounted without losing the ability to focus to infinity. This same lack of a mirror box by-product has also helped the popularity of Micro Four Thirds cameras.

Samsung has itself said that it will introduce a Pentax K-mount adapter that will allow the use of compatible lenses. Novoflex has also launched no fewer than 12 lens adapters for the NX mount, including those for Nikon, Canon, Minolta/Sony and Pentax lenses. There are even Hasselblad, Contax and M42 adapters. Sadly, there is currently no Leica M adapter available, but I would imagine this will be resolved in the not-too-distant future.

So, although much of the marketing of the NX10 will be aimed at photographers looking to progress from a compact or bridge camera, it may actually be of more interest to those who are looking for a secondary camera to accompany an existing DSLR system.

Unlike the Olympus Pen range of cameras, the Samsung NX10 does not

have in-camera image stabilisation. Instead, Samsung will use optical lens stabilisation in some of its lenses. So far, the optical stabilisation features in the two zoom lenses but not in the 30mm pancake lens.

As the sensor is exposed when lenses are changed, it is very important that the Samsung NX10 features in-camera sensor cleaning. When there is dust on the sensor it is clearly noticeable in the Live View image shown on the rear screen, particularly when the depth of field preview is used. I noticed a large dust particle while I was taking measurements from a grey card. I only had to use the in-camera cleaning function once to shift the dust off the sensor and I then set the sensor cleaning to take place every time the camera was switched on.

9/10

BUILD AND HANDLING

The first thing you notice about the Samsung NX10 is how small it is. Compared to the Panasonic Lumix DMC-G1, the NX10 is also just over 100g lighter with a shallower handgrip. Most importantly, the camera's body is extremely well built and solid.

Impressively, given its size and price in comparison to the Olympus Pen range of cameras, the NX10 includes a built-in electronic viewfinder and a built-in pop-up flash. This makes the NX10 feel very much like a miniature DSLR, perhaps even more so than the Panasonic G range of cameras.

The control layout of the NX10 is typical of a DSLR, with the only deviation being the positioning of the control dial. You would usually expect this dial to be on the front of the camera below the shutter button, but on the NX10 it appears on top of the camera behind the shutter-release button. At first, whenever I went to change the aperture or shutter speed, I found that my forefinger defaulted to the front of the camera, but it wasn't long before I became used to the

The dynamic range and low noise levels of the NX10 are impressive. This JPEG image was lightened in Adobe Camera Raw by the equivalent of +4EV, revealing a great deal of hidden detail

placement of the dial on the top of the camera. In fact, there is a good reason for the dial being where it is: given the small size of the camera, it would have been a little awkward to fit the dial onto the front and still make it comfortable to use.

Changing the exposure and image settings is also very fast and easy to do. The metering, focusing, white balance and sensitivity settings can all be accessed via shortcut buttons on the rear of the camera. Image style is also accessed via a shortcut button, which is very useful, because when it comes to assigning shortcut buttons this oft-changed setting is commonly overlooked by manufacturers. To help those who are already familiar with Samsung compact and DSLR cameras, Samsung has continued to call the image-adjustment options the Picture Wizard.

When using Picture Wizard, changing the colour, contrast and sharpness settings are made all the better by the bright and well-laid-out on-screen menu. In fact, Samsung has put a lot of effort into making sure the on-screen menu and settings displays aren't just simple lists of features. The simple but sleek iconography, and the colour scheme, combined with the excellent 3in AMOLED screen (more on this later), help to make the NX10 very intuitive and easy to use, regardless of whether you are used to compact cameras or DSLRs.

As Samsung is aiming the NX10 at those upgrading from compact cameras, it lacks many of the custom settings you would typically find on a DSLR. In fact, most of the custom settings have very little to do with adjusting images or how the camera operates, although there are a few adjustments that can be made to the User Display, such as the option to turn the live histogram on or off and to choose one of four different grid display overlays. One extremely user-friendly feature is the preview button on the front of the camera. This button can be changed to do more than just display an optical preview, which is similar to a traditional depth of field preview but with the advantage that the screen adjusts to the level of light. An alternative use for this button is to select One Touch White Balance. This works by pressing the preview button with the camera pointed at a neutral-coloured subject, and then pressing the shutter. As the name suggests, it is a much faster way of setting a custom white balance than accessing the white balance menu.

9/10

AUTOFOCUS

Like compact and Micro Four Thirds cameras, the Samsung NX10 relies on contrast-detection AF to focus its lenses. It does this by shifting focus back and forth until it detects the point of most contrast.

For example, imagine a black box and a white box placed side by side. If the image is out of focus, a grey blur will be seen where the two boxes meet, with little contrast between them. As the lens focuses, the boxes will become sharper, creating more contrast between the two boxes. The camera will then

'A built-in EVF and pop-up flash makes the NX10 feel very much like a miniature DSLR'

go slightly beyond this point and will detect when the contrast begins to decrease. It then snaps back to the point of peak contrast, and the image will then be in focus.

The contrast-detection AF in the NX10 works very well, and given a static object the lens locks on quickly. It struggles a little in low light, but thankfully there is a green AF assist beam that provides enough light for focus to be achieved.

Although continuous focus is available, most photographers would be better off leaving the NX10 in single AF mode. While the NX10 is clearly not designed to photograph fast-moving objects, the continuous focus can cope with people walking or moving at a moderate speed.

Manual focusing is very good. Like the Panasonic and Olympus Micro Four Thirds

cameras, switching to manual focus and turning the camera's focus ring magnifies the image in the viewfinder or on the rear screen. This makes it possible to focus with a high degree of precision, and I found that it is actually easier to focus manually using the EVF of the Samsung NX10 than it is using the optical viewfinders of many DSLRs.

7/10

WHITE BALANCE AND COLOUR

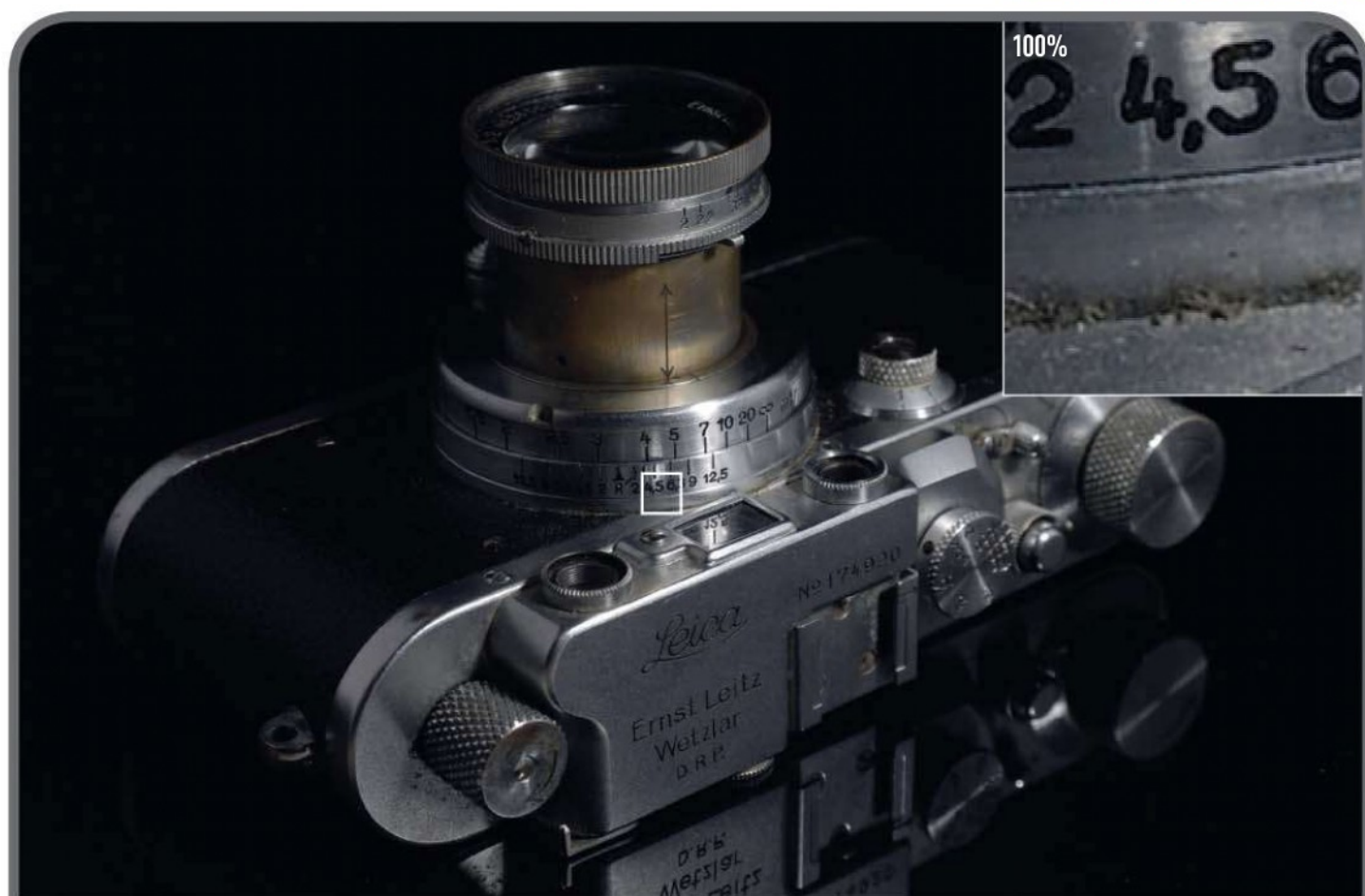
The NX10's colour reproduction was very good throughout the test. In its daylight and automatic white balance settings the white balance is relatively neutral, and the tungsten setting performs extremely well and produces a nice neutral tone.

Setting a custom white balance, by taking a reading from a grey card, also results in completely neutral images, with each of the red, green and blue channels measuring exactly the same density.

Adjusting the image colour settings via the Picture Wizard menu is simple, and there is a wide range of preset options available. Of these settings I found the Vivid and Black & White options particularly effective.

There are also three custom image style banks available in the Picture Wizard menu, which allow you to store three of your own image settings – something I found particularly useful for achieving a washed-out colour effect when shooting video footage.

9/10



FEATURES IN USE APS-C-SIZED SENSOR

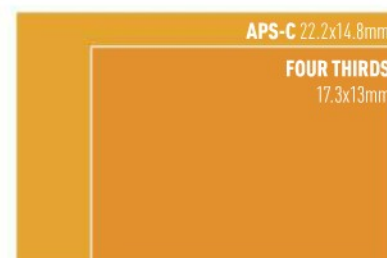
SAMSUNG'S NX system is the first interchangeable-lens, mirrorless, hybrid camera system that offers a real alternative to the Micro Four Thirds system of Panasonic and Olympus.

The NX system uses the more common APS-C sensor size, which is larger than the Four Thirds-size sensor currently found in rival cameras.

In fact, the 14.6-million-pixel sensor of the NX10 is designed and manufactured

by Samsung, having evolved out of the sensor originally used in the Samsung GX-20, Pentax K20D and Pentax K-7.

When we originally tested these cameras we were impressed with the amount of detail they were capable of resolving, and the NX10 continues this trend. The JPEG image (above) was taken at ISO 100 and had the slightest touch of Unsharp Mask applied in Photoshop. It reveals an impressive amount of detail in the final image.



NOISE, RESOLUTION AND SENSITIVITY

As it features a 14.6-million-pixel sensor, you would expect the Samsung NX10 to perform well in our resolution chart test, and it did, reaching past 24 when shooting at ISO 100 and 200.

Of course, the in-camera noise reduction does reduce the amount of detail in JPEG images as the sensitivity increases, but at ISO 3200 the NX10 is still able to reach up to around 18 on our chart. This is impressive and is as good, if not better than many DSLRs with similar resolutions.

What is very impressive is that colour noise is extremely well controlled in JPEG files; there is barely any colour noise visible even when the image brightness is dramatically increased. Obviously, noise is more visible in raw files throughout the sensitivity range, but this is easily reduced using the comprehensive settings that can be found in the bundled Samsung raw software.

By leaving some luminance noise in the image, the amount of detail that can be resolved is improved, particularly at higher sensitivities. It would have been useful if Samsung had allowed the user to select the level of noise reduction in JPEG files rather than just providing simple on or off options.

Another issue is the presence of curvilinear lens distortion in both the kit and pancake lenses. This isn't really noticeable when shooting natural scenes, but it does become an issue when shooting architectural images. I hope that Samsung will release a firmware update in the future to combat this distortion issue in the camera body software.

28/30

METERING

There are three metering modes available in the Samsung NX10: multi, centreweighted and spot. Of these, most users will probably leave the camera in its multi-segment metering mode, which measures the level of brightness across an entire scene and sets the exposure according to the conditions.

I found that the Samsung NX10 produces quite a 'standard' exposure when in multi-metering mode. By this I mean it produces the results you would expect. For example, I found that if I had a large shaded area, the NX10 would try to lighten this area, but this would cause some areas in the sky to burn out. Conversely, the foreground in images that contained a large expanse of bright sky was a few stops too dark, although detail in the sky was retained.

This makes it very easy when using the camera to know how the evaluative multi-metering will react in most scenes. In turn, this makes it easy to dial in the correct amount of exposure compensation when you are photographing certain scenes.

The exposure compensation is also linked to the Live View display, which is a definite advantage over film cameras. While this preview isn't 100% accurate and obviously depends on the screen's brightness

Facts & figures

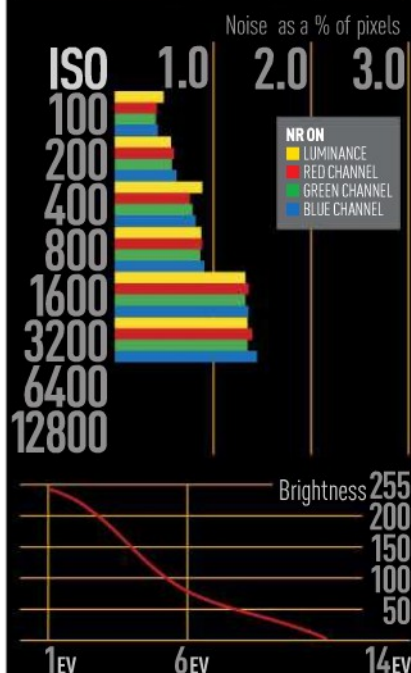
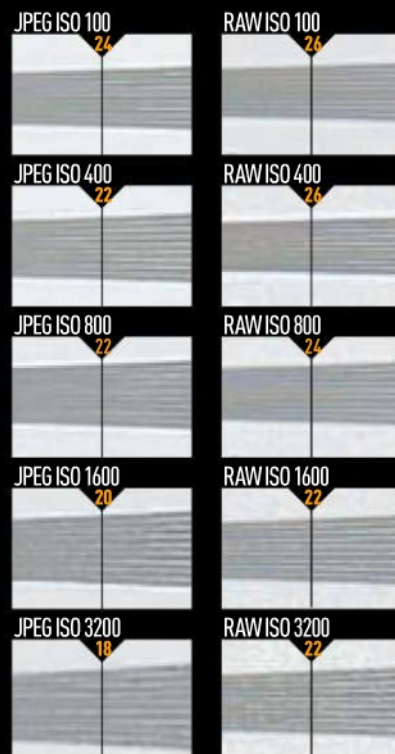


RRP	£599.99 (with 18-55mm kit lens)
Sensor	CMOS with 14.6 million effective pixels
Output size	4592x3056 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	Raw (SRW), JPEG, raw + JPEG simultaneously
Compression	Three-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled vertical-run focal-plane shutter
Shutter speeds	30secs-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-3200
Exposure modes	Smart Auto, Program, Shutter Priority, Aperture Priority, Manual
Metering system	Multi-segment, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 6 presets, plus manual and custom
White balance bracket	No
Drive mode	3fps up to 10 shots in JPEG mode, 3fps for 3 shots in raw mode.
LCD	3in AMOLED with 614,000 dots
Viewfinder type	EVF VGA 640x480 pixels, 921,000 dots
Field of view	Approx 100%
Dioptr adjustment	-4.0 to +2 dioptre, 20.2mm eye point
Focusing modes	Manual, single AF, continuous AF, Face Detection
AF points	15 mode or up to 35 in close-up mode, auto or manual selection possible
AF assist	Yes
DoF preview	Yes
PC socket	No
Built-in flash	Yes - GN 11m @ ISO 100, with a 28mm angle (equivalent to 35mm)
Cable release	Remote release socket
Memory card	SD and SDHC
Power	Rechargeable BP1310 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	355g (without battery or card/s)
Dimensions	123x87x39.8mm

SAMSUNG UK LTD, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.
www.samsungcamera.com/uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

FOCAL POINTS

Built-in flash

The NX10's pop-up flash has a guide number of 11m @ ISO 100

Eye sensor

Rather cleverly, this small sensor detects when the viewfinder is held to your eye and then automatically turns the screen off and the EVF on. It then switches back when the camera is no longer held to your eye

AMOLED screen

Samsung claims that the 3in AMOLED screen of the NX10 uses less power and is brighter than a conventional LCD screen

Picture Wizard button

In image mode, the Delete button actually doubles up as the Picture Wizard button, allowing quick access to the various image styles



Camera shown actual size

Software

The NX10 comes supplied with Samsung Master and Samsung Raw convertor software. The first of these is for basic image browsing and editing, while the latter is a rebadged version of Silkypix Developer for editing the SRW raw files produced by the NX10.

HDMI

The NX10 can be connected to a television or monitor via the camera's HDMI socket. Those with a compatible Samsung Anynet+ televisions can even control the playback of images on the camera via their TV remote control.

Beauty Shot

For those who regularly take portraits, Samsung's Beauty Shot feature may be of particular interest. It detects skin tones in an image and then lightens and smooths them for more flattering portraits. The effect can be applied either when the image is taken or to a saved image.

Lens distortion

Both the 18-45mm kit lens and the 30mm pancake lens suffer from slight curvilinear distortion. This is currently not corrected in-camera for JPEG files, although raw files can be corrected using the supplied Samsung Raw convertor software.

Menu screen



Picture Wizard screen



Live View screen





Although the contrast-detection AF is not designed for taking images of moving subjects, with careful pre-focusing and timing it is possible to capture moderately fast movement

level, it does give a better idea of how the final exposure will look.

When a trickier scene is encountered, or to make sure a particular part of a scene is correctly exposed, spot metering is a better option than multi-metering. I photographed a grey card in spot metering mode and then used Photoshop to measure the density of the RGB channels. Each one measured 128 on a scale of 0-255, so the Samsung NX10 measures an exact midtone.

On the whole, I found that the NX10 produces well-exposed images, and when presented with more difficult scenes it was simple to adjust the exposure accordingly.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

As it has no mirror box or SLR mechanism, the Samsung NX10 relies on an electronic viewfinder. Many people were put off these viewfinders thanks to the first generation of bridge cameras that had low-resolution EVFs with poor refresh rates. However, technology has now moved on and the screens used in contemporary EVFs have far higher resolutions with better refresh rates. Some EVFs, such as the one on the NX10, even have certain advantages over optical viewfinders.

For starters, all EVFs should be able to display a 100% view of a scene. The Live View system will preview through the viewfinder how the image will look with the current exposure and colour settings applied. The NX10 will also detect when you hold the camera to your eye, and switch from the Live View being displayed on the rear screen to the EVF.

One thing I find particularly useful is the fact that the image can be magnified in the viewfinder for precise focusing, which is something that can be difficult on small SLRs with equally small and dim viewfinders. When shooting in manual mode, a quick turn of the focus ring of the lens activates

this magnified preview. If you don't touch the focus ring for a few seconds, the view reverts to its full-frame mode so the image can be composed. In all, I found the 921,000-dot Samsung NX10 electronic viewfinder one of the most natural to use.

Samsung is currently leading the way when it comes to the manufacture of active matrix organic light emitting diode (AMOLED) displays. These screens have a higher refresh rate, consume less power (as they don't require a backlight) and are generally brighter than traditional LCD units.

The NX10 has a 3in AMOLED screen made up of 614,000 dots. This isn't quite as many as used in the current 3in screens of high-end enthusiast and professional DSLR models, but the screen's high-contrast ratio and brightness make up for it. In subdued lighting the screen looks bright with an excellent level of contrast. In bright sunlight the screen is also very good, although in terms of visibility it wasn't a great deal better than most other screens currently available.

For those who also like to shoot moving images, the NX10 can capture HD video and the maximum 1280x720-pixel resolution at 30fps capture is very good. Sound is only captured in mono, with a maximum video recording time of 25 minutes for a single clip, but you can apply any of the Picture Wizard colour settings to video footage while shooting. There is even the option to perform basic video 'trimming' to edit the start and end points of captured videos.

8/10

DYNAMIC RANGE

The 11.5EV dynamic range is wide enough to produce nicely balanced exposures in most scenes. When shooting at ISO 100, the images could be lightened quite dramatically to reveal a lot of detail, but without introducing noise. This is great for recovering detail and for fans of producing pseudo-HDR images from the same original file. **AP**

8/10

Competition



Panasonic Lumix DMC-G10
YET TO BE TESTED



Olympus Pen E-PL2
YET TO BE TESTED

THE ONLY direct competition for the Samsung NX10 currently comes from the Micro Four Thirds cameras. With video capture, built-in flash and an EVF, the recently announced Panasonic Lumix DMC-G10 looks to be the closest match to the Samsung NX10, although it sports a smaller 12.1-million-pixel Four Thirds sensor. The more advanced Panasonic Lumix DMC-G2 will also offer competition, although it is expected to cost more.

In contrast, the Olympus Pen E-PL2 has no EVF, but it does carry a pop-up flash and is capable of video capture.

The NX10 is the cheapest of all four cameras, with a street price of just over £500. This includes the optically stabilised kit lens, but a non-stabilised version of this lens will soon be released, which could bring the price down even further.

Verdict

IT IS always a brave decision to launch a new camera system, but I think that the NX10 and NX system have a bright future. The adoption of an APS-C-sized sensor will appeal to those demanding the quality of a DSLR camera in a compact design.

The three lenses available for the NX10 at its launch should cover most entry-level photographers' needs, but with Samsung hoping to launch five new lenses this year, the system may also appeal to more experienced photographers used to SLR systems. The compact 20-50mm, 20mm pancake, 60mm macro and 18-200mm superzoom lenses should offer something for everyone, and all these optics and an NX10 should fit into a small shoulder bag.

What I like best about the NX10 is that it's a lot of fun. It's small enough to take out when a DSLR might otherwise be too cumbersome. For example, I took it out mountain biking and barely noticed I had it with me, but it is equally capable of being a fantastic little studio camera for portraits or still-life shots.

I'm sure other manufacturers will be introducing hybrid cameras with APS-C-size sensors in the coming years, but for now the Samsung has stolen a march on all of them and come up with a real competitor to the Panasonic and Olympus Micro Four Thirds cameras.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Entry-level hybrid camera Rated Good										
86%	FEATURES	9/10								
	BUILD/HANDLING	9/10								
	NOISE/RESOLUTION	28/30								
	DYNAMIC RANGE	8/10								
	AWB/COLOUR	9/10								
	METERING	8/10								
	AUTOFOCUS	7/10								
	LCD/VIEWFINDER	8/10								



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AskAP

Let the AP team answer your photographic queries

VERTICALLY CHALLENGED

Q I really enjoyed Matt Golowczynski's article on correcting converging verticals with Photoshop (AP 6 February). I have been searching for a reasonably priced tilt-and-shift lens for my Pentax film and digital cameras, and Matt's article begged the question: how would a digitally corrected image compare to one produced with a tilt-and-shift optic? **James Duffy**



application's Perspective or Free Transform tools. In a case where a building is exhibiting converging verticals, you would pull out the top of the picture or pinch in the bottom.

Although the software way can work well, it will never produce results as good as those from a dedicated tilt-and-shift lens. By stretching the top of the picture horizontally, new pixels are added to maintain the correct pixels-per-inch resolution, which will always lead to a loss in image quality. Furthermore, cropping is nearly always required, meaning you are throwing away a valuable number of pixels. Neither factor is a problem with a tilt-and-shift lens, although it could be argued that by applying a

rise or fall movement you are shooting nearer the edge of the image circle where image quality is not as good.

However, the software-correction technique is quick and easy, works well and requires no extra investment in new gear. If you are shooting architecture professionally you will appreciate the extra quality of the lens-based method, but otherwise you won't notice image-quality issues associated with the software method. Just make sure you do it right: stretch the image at the top by the same amount that you compress it at the bottom in order to avoid having to stretch it afterwards, and shoot with some extra space around the scene to give yourself room to crop the result.

Ian Farrell

A Both approaches allow the photographer to correct for perspective in architectural photography, but they work in very different ways. Tilt-and-shift lenses (sometimes called perspective-control lenses) produce a larger circle of light than is strictly needed to produce an image. This lets the photographer position a camera square-on to a building and, instead of looking up at it, move the circle of light so the film or sensor is no longer looking at the middle of it, but rather the part containing the upper portion of the frame. On the other hand, the software-correction method involves shooting the picture, complete with converging verticals, and correcting for them afterwards using one of the

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

THE WRONG CARD

Q I recently experienced problems with the 1GB memory card in my Ricoh GR Digital, which I took as a sign that it might be about to fail. I bought a new 4GB SanDisk model, but I can't get the Ricoh camera to recognise this. It works fine in my daughter's Fujifilm compact camera. Is it possible the problem is with my camera, and not with the card? **Robert Grebe**

A When you bought your new 4GB card, Robert, you were actually buying an SDHC card, with the HC standing for High Capacity. The original SD card specification only allowed for storage capacities up to 2GB, so the SDHC card was developed to allow much larger versions. Although SD and SDHC card are identical in shape and size, they are different media types, meaning cameras made before SDHC came along won't recognise them. The Ricoh GR Digital is one such camera.

The answer is to buy a 2GB SD card. You can pick up a Kingston card with a free card reader for about £10. **Ian Farrell**

DARKNESS AT THE EDGE

Q I recently bought a new Nikon D700 DSLR. My only issue is that when shooting with my Bowers studio flash (Gemini 500 heads with a Pulsar radio trigger) I see a dark edge along the bottom of the frame, as if the camera is not syncing with the flash correctly. Is there a fault with it? **Lily Hawkes**

A I've used many radio triggers over the years and I've noticed that they sometimes don't sync fully when a camera is set to its top sync speed, owing to a delay between the camera firing and the transmitter triggering the flash pulse.

The problem is exacerbated if you've left the flash mode set to rear-curtain sync, so the first thing to check is this. Looking at the metadata in the example picture you sent, I notice the D700 was set to its top sync speed of 1/250sec. Try taking this back to 1/180sec and seeing if the problem persists. Also try firing the flash with a sync cable. If you still get a dark edge when using the Bowers flash, it might be wise to get the camera checked. **Ian Farrell**

NOISE ANNOYS

Q My Olympus E-400 produces quite noisy images at high-sensitivity settings, but recently I also noticed noise when shooting long exposures. I know that noise reduction at high-sensitivity settings has come a long way, but little is said about noise that comes from long exposures. At

what point does long-exposure noise become such a problem that it is more beneficial to increase the sensitivity setting? Would I be better



In next week's AP

On sale Tuesday 6 April

f/AQ

Aperture vs stabilisation

A classic argument between photographers is the choice between a fast-aperture lens and a lens with some form of image stabilisation (IS). A wide-aperture lens helps in dim conditions by letting in more light, so the shutter speed can be increased. A standard zoom, like the Nikkor 18-70mm f/3.5-4.5G IF-ED, has a maximum aperture of around f/4 at its 50mm zoom setting, whereas a Nikkor 50mm f/1.4 lens has a maximum aperture 4 stops greater than this. A shutter speed of 1/4sec with the f/4 standard zoom becomes 1/60sec with the 50mm f/1.4 lens. Of course, there will be a significant reduction in depth of field under such conditions, and accurate focusing is needed to get a subject sharp.

Lens-based image stabilisation works by measuring the tiny movements that cause camera shake and moving an

element inside the lens to cancel these out. Such systems can reduce the likelihood of getting camera shake in your pictures by 3 or 4 stops, meaning a 1/15sec becomes as easy to handhold as 1/125sec. Unlike working with a large-aperture lens, the IS approach lets you shoot with more depth of field, making focusing less critical, too. The downside is that the stabilisation doesn't do anything to fix subject movement. While your own shake might be fixed at 1/15sec, anything moving in the frame will still show motion blur.

So which approach is best? If you are having trouble choosing between, say, a Canon EF 24-70mm f/2.8 L and an EF 24-105mm f/4 L IS, you need to take a look at the type of photography you shoot. For reportage-style wedding photography, for instance, the ability to freeze a moving subject often outweighs the advantage of depth of field, making a wide-aperture lens the better choice. On the other hand, a travel photographer will appreciate a stabilised zoom that allows the use of smaller apertures handheld when the light starts to fail.

Ian Farrell

off increasing the sensitivity setting on my Olympus and using a shorter shutter speed, or should I drop the sensitivity setting and use a longer shutter speed?

James Stapleford

A High-sensitivity noise is usually uniform and 'speckly' in appearance, while the noise from long exposures is more blotchy and can also manifest as very bright 'stuck' pixels. Generally, long-exposure noise is not as much of a problem as high-sensitivity noise, and is easier to reduce in-camera with noise-reduction processing.

Long-exposure noise reduction works by capturing a second 'black' exposure after the main one, with the camera's shutter

closed. This is then subtracted from the main exposure, hopefully taking the noise with it. This technique works well, although the downside is the long pause before your camera can be used again. Shoot a night scene with a shutter speed of 8secs and the camera will need to capture another 8secs of darkness afterwards before you can shoot the next frame. To make sure this is turned on in your E-400, look in the Shooting menu for the long-exposure option, which should be switched to On.

Generally, I would opt for the longer shutter speed at lower sensitivity to get the best image quality. Also, think about exposing to the right (f/AQ, Ask AP, 27 March) to limit noise in shadow areas. Ian Farrell

FROM THE AP FORUM

One-to-one chat

metalplaster asks Will a reversing ring and a 50mm f/1.8 lens produce a 'true' macro image (1:1) on a Nikon D50 and how can I measure this?

Malcom Stewart replies Photograph a ruler and check out how much is included on your 1.5x crop sensor. It should be slightly more than what is visible in the viewfinder.

Zx9 replies A quick Google search gives the D50's sensor size as 23.7x15.6mm, so if you take pictures of a ruler and 24mm fills the frame width you are shooting at a ratio of 1:1.

Daft_biker replies You should be able to get 3:1 out of a 50mm lens without too

much trouble if you have some extension tubes between the camera and reversing ring. For 1:1 on a 50mm I would suggest using it the right way round on extension tubes, which would allow the aperture to function normally.

metalplaster asks Is 3:1 three times larger than life size or a third life size?

Daft_biker writes It's 3x lifesize. You can probably get higher magnifications, but the image quality might suffer. There comes a point where you can increase magnification, but the lens can't resolve anything more. Shooting at 1:1 shows things that are hard to see by eye, but at 3:1 you can see a whole new world in your images.

TWIN TEST



CANON EOS 550D VS NIKON D90

With both having Live View and video technology, we discover whether the 18MP EOS 550D or the 12MP D90 is the best all-rounder for enthusiasts

TECHNIQUE



READER MASTERCLASS

Clive Nichols shows three AP readers how to take great plant portraits at Cambridge University Botanic Garden

ON TEST

OLYMPUS PEN E-PL1

With a simplified interface and built-in flash, we find out whether the E-PL1 is perfect for learning about photography



FEATURES

EIRE APPARENT

David Clapp extols the virtues of the Republic of Ireland as a great photographic location



APappraisal



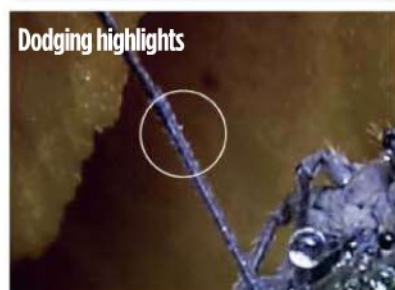
Expert advice, help and tips from AP Editor **Damien Demolder**

Insect on fungi Stephen Saunders

Canon EOS 10D, 105mm macro,
3secs at f/16, ISO 200

WHEN I first looked at Stephen's picture of an insect hanging underneath some fungi, I didn't recognise that it was fungi at all. The gills looked to me like crisps. They appear enormous, too, so this must be a really tiny insect. Stephen doesn't say what type of insect this is, so I suspect that, like me, he doesn't know. However, it isn't really necessary to know what something is called in order to take an interesting picture of it.

As regular readers will know, I'm passionate about macro photography, and this picture fascinates me. However, I think there are a couple of things that Stephen could do to improve it. The first is to increase the contrast, as the image lacks contrast in both its tones and in its colour palette. The second area to look at is the size of the subject in the frame, as the insect is perhaps a bit small and lacking in impact. So, the first thing I did was to crop off the wasteful edges to attract more attention to the subject. I've tried to maintain Stephen's original compositional idea by keeping the insect in the lower-right corner of the frame and showing lots of gills in the foreground so we can appreciate the context of where this insect is (even if most people won't recognise the gills for what they are) and because the gills look exotic, exciting and interesting.



Dodging highlights



Original

Next, I dramatically increased the colour saturation, and shifted the hue slider to introduce some more magenta as the original is quite green. I used curves to produce a universal contrast increase and then used the Burn tool to darken some of the shadow darker areas within the gills. This burning adds depth and creates more of a three-dimensional look. I then worked to make the insect stand out more, although in truth it's not really very sharp. I applied two processes of Unsharp Mask to it, which

isn't generally healthy but in a small print it should be fine. Stephen needs to be a little more careful with his focus, as here he's focused in the centre of the frame instead of on the insect – it's important to ensure that focus is directly on the subject. In macro work a small aperture is essential if any sort of depth of field is to be created, and I think it may have helped here.

Finally, I used the Dodge tool to lighten the highlights in the insect's body and legs to make it stand out from the background.



Final edited version

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for Life



Lakeside trees Simon Birkenhead

Nikon D200, 18-22mm, 1/180sec at f/7.1, ISO 100

SIMON was lucky enough to be following in the footsteps of the great Ansel Adams in Yosemite National Park when he took this picture. He tells us that he spotted this lake by the road, and that the cloudless sky and still air allowed him to capture the stunning reflection and rich colours. It's a fantastic scene, with great colour contrast among the green and blue against the white tree trunks, and a clear 50/50 reflection in the still water.

One of the great things about this picture is the breaks in the water where weeds and rocks poke through. These give us a subtle reminder that half the frame is a reflection. I love the upright composition, and while I think that most people would have been tempted to include the tree tops, I'm glad Simon hasn't because excluding them allows

us to concentrate on that very bright central trunk. Including the tops would have created a new shape in the frame that would have taken our attention away from the centre.

I really like the architectural quality of this shot, and while the blues and greens are fantastic I wondered what it would be like to strip out the colour to create a more graphic image. I converted it to b&w using mostly the red channel in Photoshop's Channel Mixer. The result is full of contrast, with the sky gone completely black and the tree trunks really standing out. I then used Curves to increase the contrast by darkening the shadow areas and lifting the midtones, while rounding off the highlights so they didn't burn out completely to white.

Then, thinking of Ansel Adams, I thought I could tone the picture, which I did using the Duotone option in Photoshop (although it is also available in other software packages). I added a warm grey-brown ink and made it the dominant colour over the black tones. I softened the very heavy black tones a little by lifting the black Output Level in the Levels window from 0 to 6, which made the picture a bit more relaxing to look at.

Now, I've done quite a lot of work to Simon's original picture to create two alternatives, but I must stress that they are just alternatives. Simon's original is excellent, and for his compositional eye and ability to keep the camera dead straight this is my picture of the week.

**PICTURE
OF THE
WEEK**

TOP TIP

Always make sure you've got a strong subject in your picture for your viewers to focus on. It is this, and not the background build-up elements, that makes the picture interesting

TOP TIP

Toning a black & white image either by creating a duotone or by adding a warm colour layer over the top is an easy way to emphasise atmosphere. Browns, yellows and reds create a warm effect; blues and cyans create a cool effect



Umbrellas David Mallalieu

Canon PowerShot G2, 1/60sec at f/2.2

THIS picture from David was taken while he was visiting an umbrella factory in Normandy, France. I'm glad he told me that because it is not clear from the picture that it is a factory. Obviously, this must be the shop or showroom area, and it is full of bold colour, which fits the brief for the APOY round that David entered this into last year.

David has avoided shooting the umbrellas straight on, which has created a sense of depth in the picture. There are three lines of umbrellas leading us into the picture: two rows of folded umbrellas that are ready to sell, and one row of open umbrellas in the top-left corner leading us into the frame. Of course, we all know that opening umbrellas indoors is bad luck, and the bad luck David has suffered from here is that although

these three rows lead us into the middle of this picture, there's nothing at the end of those leading lines to grab our attention. In essence, David has set us up with three roads that don't lead us anywhere.

The use of leading lines is a common tool for photographers; they create a sense of expectation and our brains are tuned to follow them, hopeful of a reward when we get to the end of the line. Here, though, we end up looking at a shelf of umbrellas wrapped in plastic. While it is a potentially interesting subject, I think David needs to be careful when taking pictures that he's looking through the viewfinder the entire time, to ensure that his visual techniques are delivering the intended result for the viewer.

Angela Nicholson
Technical Editor



WHEN it comes to making a statement on the wall, A3 prints just don't have the same impact as A2 prints, and for many enthusiast photographers who own a 14 or 18-million-pixel camera, an A2 printer is the next logical step. These printers also offer an economy of scale, because while the ink cartridges cost a bit more, the price of the ink per millilitre is considerably less.

Although some may call Canon's imagePROGRAF iPF5100 an A2 printer, referring to it as a 17in large-format device describes its capabilities more accurately as it can print onto rolls of paper that are up to

17in wide. Prints can be considerably longer than A2 and their length is realistically only constrained by the limits of file handling. It makes the printer a great choice for photographers who want to produce large panoramic images.

Large prints are one thing, but they need to be of sufficient quality to create the right impact. The iPF5100 uses 12 colour pigment inks from Canon's Lucia inkset, which are also used in the A3 Pixma Pro9500 Mark II, with red, green and blue joining the more common magenta, cyan, yellow and black variants. The additional colours extend the potential output gamut and, in combination with the two print heads that deliver a print resolution of 2400x1200dpi with a constant droplet size of 4pl, help ensure smooth gradations from one hue to another. There are four black inks, called black, matt black, grey

and photo grey, to improve the results when monochrome prints are made.

Crucially, the iPF5100 also has a built-in calibration system that helps it keep the colours consistent whatever (compatible) medium is being used.

BUILD AND HANDLING

Even without the optional stand, there's no getting away from the fact that the iPF5100 is a very large printer. In fact, it is roughly twice the width of the paper it can accept. Some may consider it a desktop printer by virtue of the fact that it will fit on a desk, but they shouldn't expect to fit much else on there. Lifting the printer from the box, which is formed around a wooden-pallet base, is a two-person job.

Once the printer has been manhandled into place, setting it up is much the same as any other Canon printer. The print

Canon imagePROGRAF iPF5100

Canon's large-format, 12-ink, A2 printer could save enthusiast photographers money as well as create an impact

Media costs

EACH of the 12 cartridges in the iPF5100 contains 130ml of ink and retails for around £65. This means that one litre of ink costs around £500. In comparison, the cartridges for the Canon Pixma Pro 9500 Mark II, which also uses the Lucia ink set, cost £14.99 and contain 11ml of ink, which means a litre of ink costs in the region of £1,362. Assuming the two printers lay down the same amount of ink, the iPF5100 cuts ink costs to almost one third of the price of printing with the Pixma Pro 9500 Mark II.

Helpfully, the iPF5100 measures the amount of ink it uses for each print and this information can be retrieved to enable print costs to be calculated. I found that an A4 colour print uses 0.7ml of ink, which at £500 per litre works out at 35p per A4 print. An A2 print, however, uses 2.7ml of ink, which costs £1.35.

A 17in (432mm) wide roll of Canon's Glacier Photo Quality Paper is 30m long and retails for around £55.55. Making a single A4 print on a roll uses a 21cm-deep strip, which has a calculated cost of around 39p. This gives a total cost for an A4 print of 74p. Meanwhile, an A2 strip of paper 59.4cm long costs around £1.10, making the total expense including ink £2.45. The maximum-sized print available from PhotoBox (www.photobox.co.uk) is 15x10in (38.1x25.4cm) and costs £2.69, while A2 prints from Loxley Colour (www.loxleycolour.com) cost £11.23. This means that the iPF5100 will pay for itself after around 188 A2-sized prints have been made.



heads, ink cartridges, paper feed and print reception trays push into place easily and the software installs on the computer without a hitch. Once it's connected to the computer by a USB cable (not supplied) and powered up, you are ready to print.

Although the iPF5100 can print onto sheets of paper and has four media paths, it is really designed to accept rolls of 17in-wide media and a built-in cutter trims the print edges. The rolls are simply loaded onto a rod and the ends pushed into place (spacers are provided in case 3in core rolls are used instead of the standard 2in rolls), before being slotted into the back of the printer. Once the paper is fed in, it automatically draws the paper through and adjusts the tension.

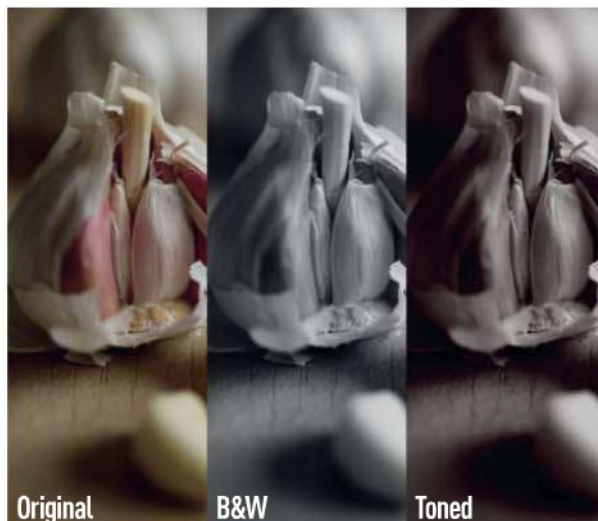
Prints may be made in the usual way from within software packages such as Adobe Photoshop, but there are also two plug-ins available to work with Photoshop and Canon's own Digital Photo Professional (DPP) that is supplied with the company's DSLRs. When these plug-ins are employed (via File>Export within Photoshop), the interface can display a proof of how the image will appear when it is printed. I found this method easy to use.

PERFORMANCE

Although the iPF5100 ships with a CD that contains the driver and necessary profiles, it's worth visiting Canon's website to download the latest versions, as I found this had a significantly positive effect upon the colour of the prints. The yellow of our test chart, for instance, went from a cold mustard with a little too much green to a warm yellow that matches the on-screen image very well. The rainbow band is also impressive.

While the iPF5100 did a very good job with the colours and gradations of our test chart, and it was able to reproduce the fine-resolution lines accurately, there is some reversing of the moiré pattern section. I compared the results with the test chart print from the Epson Stylus Pro 3880, and although the Canon printer produced slightly better colours straight from the box, the Epson model did a better job with the moiré pattern. This may be the result of the slightly smaller droplet size, as the 3880 is capable of printing with 3.5pl droplets whereas the iPF5100 uses a constant droplet size of 4pl.

Of course, it is the results from photographic images that are the most important and the iPF5100 does an impressive job. Prints have plenty of detail and accurate colours, so they resemble the on-screen images very closely. Printing times are also respectable with an A2 print, taking a little over 12 minutes. **AP**



The colour, monochrome and toned prints are a good match for the original digital files, and gradations are nice and smooth



'Some may consider it a desktop printer by virtue of the fact that it will fit on a desk, but they shouldn't expect to fit much else on there'

Specification

RRP	£1,874.13
Max document size	17in wide or A2
Resolution	2400x1200dpi
Minimum droplet size	Constant 4pl
Ink system	12 colour Lucia pigment ink in cyan, magenta, yellow, photo cyan, photo magenta, red, green, blue, black, matt black, grey and photo grey
Connectivity	Hi-Speed USB 2.0. Network: Ethernet 10Base-T/100Base-TX to RJ-45 size
Size	999x810x344mm
Weight	49kg

Verdict

GIVEN the potential cost savings available with the iPF5100, it is a great choice of printer for anyone putting on an exhibition or selling large prints. Printing from a roll of paper instead of individual sheets is also very convenient, and the built-in cutter keeps wastage to a minimum.

Provided you produce enough large prints to justify the expenditure, the only real downside to the iPF5100 is its size. This should not be underestimated. I would normally be able to find room for the average A3+ printer on my desk, and could even find room for Epson's A2 Stylus Pro 3880, but the iPF5100 was relegated to the floor. Using a roll of paper means there no need to find space for the feed tray at the back, but the reception tray at the front is still necessary. However, it is the width of the printer that is the biggest issue, and although I would love to have an iPF5100 at home, I just don't have the space.

Amateur Photographer	1	2	3	4	5	6	7	8	9	10
89%	SPECIFICATION	28/30								
	BUILD	16/20								
	HANDLING	18/20								
	PERFORMANCE	27/30								

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 CANON EOS 1D MK II COMPLETE WITH ALL ACCESS... MINT BOXED \$1,675.00
 CANON EOS 1D MK II (LOW ACTUATIONS)... MINT BOXED \$999.00
 CANON EOS 1D BODY + CHARGER + BATTERY... MINT BOXED \$345.00
 CANON EOS 20D BODY COMPLETE WITH ALL ACCESS... MINT BOXED \$295.00
 CANON EOS 40D BODY COMPLETE WITH ALL ACCESS... MINT BOXED \$485.00
 CANON EOS 40D BODY COMPLETE WITH ALL ACCESS... MINT BOXED \$295.00
 CANON EOS 40D BODY WITH ALL ACCESS... EXHA-BOXED \$295.00
 CANON POWER SHOT G10 COMPLETE... MINT BOXED \$335.00
 CANON 220 EX SPEEDLUDE... MINT CAGED \$79.00
 CANON 550 EX SPEEDLUDE... MINT BOXED \$199.00
 CANON 550 EX SPEEDLUDE (USED BUT FULLY OK)... EXHA- \$129.00
 CANON 580 EX MAX SPEEDLUDE ("UNUSED")... MINT BOXED AS NEW \$335.00
 CANON 14-35MM LENS... MINT BOXED \$199.00
 CANON BG-E1 BATT GRIP FOR EOS 20D... MINT BOXED \$55.00
 CANON BG-E2 BATT GRIP FOR EOS 20D/30D... MINT BOXED \$79.00
 CANON BG-E4 BATT GRIP FOR EOS 5D... MINT \$109.00
 CANON FT BATT GRIP + 2 BATTs FOR EOS 40D,30D,20D... MINT \$99.00
 CANON FT FT-80-NG 1/2 M KILL, 1/2 M KILL, 500 KILL, 500... MINT \$33.00
 CANON RS 80-635 EVGITE RS 1000 4500 10000 etc... MINT \$115.00
 CANON 5D BODY KIT COMPLETE... MINT BOXED \$999.00
 NIKON D700 BODY USED DANCE ONLY ALL ACCESS MINT BOXED AS NEW \$1,595.00
 NIKON D700 BODY (2770 ACTUATIONS) ALL ACCESS... MINT BOXED \$1,595.00
 NIKON D8000 KIT WITH NIKON 18 - 55 VR LENS... NEW \$499.00
 NIKON D8000 KIT WITH NIKON 18 - 55 VR LENS... NEW \$399.00
 NIKON D90 BODY COMPLETE WITH ALL ACCESS... MINT BOXED AS NEW \$325.00
 NIKON D90 BODY COMPLETE WITH ALL ACCESS... MINT BOXED AS NEW \$325.00
 NIKON D90 BODY COMPLETE WITH ALL ACCESS... MINT BOXED AS NEW \$325.00
 NIKON MB - D10 BATT GRIP FOR D7000/D90/D8000... MINT BOXED AS NEW \$121.00
 NIKON MB - D80 BATT GRIP FOR D80... MINT BOXED \$75.00
 NIKON FIT (MEKE) BATT GRIP FOR D7000/D90/D8000... MINT BOXED AS NEW \$59.00
 NIKON SB 500 SPEEDLIGHT... MINT BOXED \$299.00
 NIKON SB 400 SPEEDLIGHT... MINT BOXED AS NEW \$295.00
 NIKON EH-6 VANDAS ADAPTER FOR D3,D300,D700 etc... MINT BOXED \$55.00
 NIKON EH-6 VANDAS ADAPTER FOR D1,D100 etc... MINT BOXED \$55.00
 NIKON RE-1000 REMOTE RELEASE FOR D1,D100 etc... MINT BOXED \$55.00
 NIKON MC-D1 REMOTE RELEASE FOR D90,D70 etc... MINT BOXED \$224.00
 NIKON EN-EL15 ULTRALITH ION BATT FOR 300,700 etc... NEW \$49.00
 CUMPUSS PEN E-F1 + 17mm + 14-42mm LENS KIT... MINT BOXED AS NEW \$599.00
 CUMPUSS PEN E-F1 + 14-42mm LENS KIT... NEW \$499.00
 CUMPUSS FLASH + 14 FOR E-F1 CAMERA... NEW \$149.00
 CUMPUSS OPTICAL VIEWFINDER E-F1 FOR E-F1... MINT \$79.00
 CUMPUSS 14-42MM LENS KIT... MINT BOXED AS NEW \$299.00
 CUMPUSS 155mm F2.8 ZUMKO ED LENS... MINT BOXED AS NEW \$1,299.00
 CUMPUSS FIT SIGMA 18 - 125mm F3.5-6.3 ED SLD... MINT BOXED AS NEW \$1,699.00
 CUMPUSS 40 - 150mm 1:4.5 ED LENS... MINT BOXED AS NEW \$299.00
 CUMPUSS 70 - 300mm 1:4.5 ED... MINT BOXED AS NEW \$1,699.00
 RICOH GRD DIGITAL 1 & 10 COMPLETE WITH ALL ACCESS... MINT BOXED \$335.00
 RICOH GRD 10 DIGITAL KIT + ELECTRONIC FINDER 10MP... MINT BOXED \$295.00
 RICOH GRD 10 20MP KIT (ATE5)... MINT BOXED \$295.00
 PENTAX B80S GRIP FOR PENTAX D100... MINT BOXED \$99.00

SEE BELOW LINKS MORE DIGITAL COMPATIBLE LENSES

Canon Autofocus

CANON EOS 1 VHS BODY	MINT/BOXED £745.00
CANON EOS 1 VHS BODY	MINT/BOXED £680.00
CANON EOS VHS BODY	MINT/BOXED £640.00
CANON EOS 1B BODY (VIRTUALLY UNUSED)	MINT £245.00
CANON EOS 3 BODY	MINT £199.00
CANON EOS 5 BODY	EXC+M £69.00
CANON EOS 100 BODY	EXC+M/BOXED £59.00
CANON EOS 50E BODY	MINT/BOXED £59.00
CANON EOS 50ZM BODY	MINT £45.00
CANON EF 80 70D BODY (PEULAI, MIRROR)	MINT £710.00
CANON 16 - 35mm f2.8 USM 1" (L) (SUPERB LENS)	MINT CASD £899.00
CANON 17 - 40mm f4 USM 1" (L)	MINT/BOXED AS NEW £525.00
CANON 24 - 155mm f4 USM 1" (L) IMAGE STABILISER	MINT CASD £765.00
CANON 28 - 300mm f3.5-5.6 USM 1" (L) IS	MINT/BOXED AS NEW £1,175.00
CANON 28 - 300mm f3.5-5.6 USM 1" (L) IS	MINT CASD £1,665.00
CANON 35 - 85mm f3.5-5.6 USM 1" (L) MACRO X HOOD	MINT CASD £1,199.00
CANON 70 - 200mm f2.8 USM 1" (L) IMAGE STABIL	MINT CASD £1,175.00
CANON 70 - 200mm f2.8 USM 1" (L) IMAGE STABIL	MINT/BOXED AS NEW £1,275.00
CANON 145mm f2.8 USM 1" (L) (SUPERB)	MINT CASD £1,299.00
CANON 15mm f2.8 FISHEYE LENS	MINT CASD £465.00
CANON TSS 35mm f2.8 TILT AND SHIFT + HOOD	MINT CASD £995.00
CANON 180mm f3.5-5.6 USM 1" (L) MACRO X HOOD	MINT CASD £399.00
CANON 300mm f4 USM 1" (L) IMAGE STABILISER	MINT CASD £995.00
CANON 400mm f4 USM 1" (L) IMAGE STABIL (LATEST)	MINT FLT CASD £3,995.00
CANON 600mm f4 USM 1" (L) IMAGE STABIL (LATEST)	MINT FLT CASD £5,995.00
CANON 24mm f2.8 EF	MINT/BOXED £339.00
CANON 24mm f2.8 EF	MINT £295.00
CANON 28mm f2.8 EF	MINT/BOXED £299.00
CANON EF 50mm f2.5 MACRO LENS	MINT £195.00
CANON 60mm f2.8 EFS USM MACRO LENS	MINT/BOXED AS NEW £299.00
CANON 105mm f2.8 USM MACRO LENS	MINT/BOXED £379.00
CANON 17 - 85mm f4.5 USM IMAGE STABILISER	MINT/BOXED £299.00
CANON 21 - 85mm f3.5 USM 1" (L) IS	MINT/BOXED AS NEW £1,995.00
CANON 21 - 85mm f3.5 USM 1" (L) IS	MINT £175.00
CANON 28 - 70mm EF 3.5-5.6 MK II	MINT £99.00
CANON 28 - 80mm f3.5-5.6 USM	MINT £99.00
CANON 28 - 105mm f3.5-5.6 USM	MINT £145.00
CANON 28 - 135mm f3.5-5.6 USM IS (MC STABILISER)	MINT £325.00
CANON 80mm f4.5 EF 230MM LENS	MINT £99.00
SIGMA 15 - 155mm f3.5-5.6 EF 230CM	MINT £59.00
CANON 75 - 300mm f4.5-5.6 USM IMAGE STABILISER	MINT/BOXED £945.00
CANON 75 - 300mm f4.5-5.6 USM IMAGE STABILISER	MINT £299.00
CANON 75 - 300mm f4.5-5.6 EF MK III	MINT £79.00
CANON 75 - 300mm f4.5-5.6 USM MK III (LATEST)	MINT/BOXED AS NEW £1,995.00
CANON 100 - 300mm f4.5-5.6 EF USM	MINT/BOXED £169.00
CANON 100 - 300mm f5.6 EF MACRO	MINT £99.00
CANON EF - 12 EXTENSION TUBE	MINT £55.00
CANON EF - 25 EXTENSION TUBE	MINT £75.00
CANON EF 1.4 X EXTENDER	MINT CASD £299.00
CANON EF 2 X EXTENDER	MINT/BOXED £215.00
CANON PB 2 BOOSTER FOR EOS VHS/ES etc	MINT/BOXED £99.00
CANON PB 1 BOOSTER FOR EOS 1/11	EXC+M £75.00
CANON 540 FLASH 1 INST	MINT CASD £199.00
CANON 540 EF FLASH 1 INST	MINT CASD £299.00
CANON 430 EF FLASH 1 INST	MINT CASD £75.00
CANON LCA TRANSMITTER AND RECEIVER	MINT £99.00
KENCO TELEPRISM PRO 300 D 1.4 X CONVERTER	MINT/BOXED AS NEW £125.00
KENCO MC D 2 X CONVERTER CAN	MINT/BOXED £99.00
SIGMA 20mm f1.8 EF DG ASPHERIC PR (LATEST)	EXC+M £345.00
SIGMA 22mm f1.8 EF DG ASPHERIC PR (LATEST)	MINT - CASD £399.00
SIGMA 28mm f1.8 EX DG (LATEST) UNUSED	MINT/BOXED £279.00
SIGMA 105mm f2.8 EX DG MACRO (LATEST)	MINT/BOXED AS NEW £399.00
SIGMA 120mm f3.5 MAC APC DG EX HM (LATEST)	MINT/BOXED AS NEW £465.00
SIGMA 12 - 17mm f3.5 EX DG ASPHERICAL OPT	MINT/BOXED £199.00
SIGMA 18 - 17mm f3.5 EX DG ASPHERICAL OPT	MINT/BOXED £199.00
SIGMA 18 - 200mm f5.6 EX DG 3DC OPTICAL STAIRI REFRANIT BOXEN AS NEW £219.00	

Canon Manual Focus

CANON F1 AE 1984 OLYMPIC GAMES EDITIONNEW AND UNUSED	£1,395.00
CANON F1 AE ("UNUSED")		MINT BOXED 9399.00
CANON F1 AE + AE MOTOR DRIVE FN		EXC++ 4499.00
CANON 28mm f2 FD		MINT - 1145.00
CANON 55mm f1.2 FL		MINT 3275.00
CANON 85mm f1.8 FD		MINT 1165.00
CANON 200mm 2.8 FD		EXC++ 3245.00
CANON 135mm f2 FD		MINT BOXED 3275.00
CANON 500mm f8 REFLEX FD		MINT BOXED 3345.00

Contax "G" Compacts and SLR

CONTA 28mm 28 BUCON "G"	MINT CASHD \$175.00
CONTA 35mm 28 BUCON "G"	MINT BOXED \$180.00
CONTA 35 70mm 15.55 VARIO SONNAR "T"	MINT \$370.00
CONTA 35 70mm 15.55 VARIO SONNAR "T"	MINT BOXED \$425.00
CONTA TLA 140 FLASH	MINT CASHD \$485.00
CONTA TLA 200 FLASH	MINT CASHD \$385.00
CONTA TLA 200 FLASH BLACK	MINT CASHD \$385.00
CONTA LEATHER CASE LONG FRONT COVER ONLY	MINT CASHD \$365.00
CONTA ERC SHORT SLING FRONT COVER ONLY "G"	MINT CASHD \$365.00
CONTA TITANIUM HOODS, FILTERS, etc "G"	MINT BOXED PHONE PLEASE
CONTA AFA BODY (SUPERB, STRAP INSTRUCTIONS)	MINT BOXED \$345.00
CONTA ST BODY	EXC++ \$280.00
CONTA T2 70mm 18 CASE STRAP INSTRUCTIONS	MINT \$240.00
CONTA 28mm 28 2 Diaphragm "T" FOR SLR	MINT CASHD \$245.00
CONTA FT VASHICA 28mm 12 & SUPERB CONDITION	MINT \$365.00
CONTA 45mm 28 TESSAR	MINT \$175.00
CONTA 50mm 14 4 PLANAR AE	MINT \$170.00
CONTA 50mm 50 14 PLANAR AE	MINT \$480.00
CONTA 45mm 14 4 PLANAR AE	EXC++ \$380.00
CONTA 155mm 12 8 SONNAR MM	MINT CASHD \$265.00
CONTA 155mm 12 8 SONNAR MM	EXC++ \$125.00
CONTA 155mm 13.5 TELE TESS "T" AE	MINT \$195.00
CONTA 155mm 13.5 TELE TESS "T" AE	MINT \$195.00
CONTA 28 70mm 15.55 VARIO SONNAR "MM"	MINT CASHD \$295.00
CONTA 28 70mm 15.55 VARIO SONNAR "MM"	MINT CASHD \$295.00
CONTA TLA 285 FLASH	MINT BOXED \$500 \$119.00

Leica "M", "R" & Screw & Binoculars

LEICA M7 FLAG LTD EDITION UK 30	MINT BOXED	£1,625.00
LEICA M7 BODY BLACK	MINT	£1,275.00
LEICA M7 BODY BLACK (SUPERB AS NEW CONDITION)	MINT BOXED	£1,275.00
LEICA M7 TITANIUM BODY	MINT	£1,185.00
LEICA M6 BODY BLACK	BOXED	£985.00
LEICA M4 2 BLACK BODY	MINT BOXED	£775.00
LEICA M11 BLACK BODY	EXC+5	£550.00
LEICA M3 BODY DW + LEICA ERC CASE	EXC++	£465.00
LEICA M3 BODY (REALLY NICE USER)	EXC+CASED 5900	£425.00
LEICA M3 BODY GLASS PRESS PLATE	EXC++	£425.00
LEICA M3 BODY + LEATHER ERF	EXC++	£405.00
KONICA HEXAR BF + 50mm f/1.7 + KONICA FLASH	MINT BOXED AS NEW	£385.00
LEICA 50mm f/1.4 ASPH. ANGLON - FINISH	EXC+5	£355.00
LEICA 50mm f/1.5 SUMMORON CHROME	MINT	£275.00
LEICA 50mm f/1.5 COLL. ELMAR	MINT	£225.00
LEICA 50mm f/2 COLLAPSIBLE SUMMORON	MINT IN KEYPERS	£385.00
LEICA 50mm f/2 SUMMORON CHROME (1764*)	MINT	£245.00
LEICA 50mm f/2.8 ELMAR COLLAPSIBLE	EXC+5	£185.00
LEICA 50mm f/2.8 SUMMORON BLACK B/F (LATEST)		

LEICA 50mm 2 SUMMIC CHROME [LATEST NOT B'T]		MINT BOKED AS NEW \$1,157.00	
LEICA 50mm 2 SUMMICRON ASPHERIC M. [BLACK]	LEICA+BXQKED \$1,185.00		
LEICA 50mm 2 SUMMICRON CHROME	MINT BOKED AS NEW \$1,185.00		
LEICA 50mm 2.8 SUMMARIT CHROME	MINT \$280.00		
LEICA 135mm 2.8 ELMARIT V FOR M3	MINT \$345.00		
LEICA 135mm 4.5 ELMARIT V HOOD + FINDER M	MINT \$385.00		
LEICA 135mm 4.5 HOOD	MINT \$385.00		
LEICA MOTOR	MINT BOKED AS NEW \$1,185.00		
LEICA MINI TRIPPOD-BALL + SOCKET HEAD	MINT \$145.00		
LEICA SF20 FLASH	MINT CASHED \$115.00		
LEICA SF240 TITANIUM FINISH	MINT BOKED AS NEW \$179.00		
LEICA SF240 FLASH	MINT BOKED AS NEW \$115.00		
LEICA ERIC CASE FOR MINT BLACK	MINT BOKED \$385.00		
LEICA ERIC CASE FOR MINT BLACK	MINT \$385.00		
LEICA M4 WINDER BLACK	MINT BOKED \$165.00		
LEICA FM9 BATTERY [LOW USE]	MINT \$40.00		
LEICA 5cm 1/2 SUMMARIT & FILTER & HOOD	MINT \$115.00		
LEICA 55mm 1.35 ELMAR + 1646K FOC RING	MINT BOKED \$365.00		
LEICA 50mm 1.4 ELMAR SCREW HOOD + 40mm FOC	MINT CASHED \$245.00		
LEICA 5cm 1/2 HOOD + 1646K FOC MOUNT FOR VISO	LEICA \$245.00		
LEICA 50mm 1.4 ELMAR SCREW HOOD + 40mm FOC	MINT \$245.00		
LEICA R4 BODY BLACK [NOT NICE CONDITION]	MINT-EXICA+ \$235.00		
LEICA 50mm 1.14 SUMMILUX (2 CM)	EXIC + \$355.00		
LEICA 28 - 70mm 1.5/4.5 VARIO ELMAR	EXIC + \$235.00		
LEICA 28 - 70mm 1.5/4.5 VARIO ELMAR	EXIC + \$235.00		
LEICA 35 - 70mm F4 VARIO ELMAR 3 CM	EXIC + \$219.00		
LEICA 35 - 70mm 1.5/4.5 VARIO ELMAR	MINT CASHED \$465.00		
LEICA 28 - 70mm 1.5/4.5 VARIO ELMAR [ROM LENS]	EXIC + \$235.00		
LEICA MOTOR WINDER FOR R (4239)	MINT BOKED AS NEW \$165.00		
LEICA TRINOVID 8 x 50 BA 3 CM	MINT BOKED AS NEW \$699.00		
LEICA 10 x 15 50 BA TRINOVID COMPACT BINOS	MINT CASHED \$295.00		
LEICA DUOVID 10 x 15 50 BINO	MINT CASHED \$21,189.00		
KOWA TSUKA SPORTING SCOPE + 20-60 ZOOM	MINT BOKED \$295.00		
KOWA TSUKA SPORTING BINOCULARS + 20-60 ZOOM	MINT BOKED \$295.00		
SWANPOWIR 7 x 42 ELC BINOCULARS	MINT CASHED \$775.00		
SWANPOWIR 10 x 42 EL BINOCULAR	NEWENY \$1,075.00		

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA Rn BLACK BODY	MINT BOKED AS NEW	\$499.00
VOIGTLANDER BESSA 1/2 BODY CHROME	MINT BOKED	\$399.00
VOIGTLANDER BESSA 1/2 BODY CHROME	MINT BOKED	\$498.00
VOIGTLANDER 15mm 1:5.5 VU HELIAR ASP + FDR (B)	MINT BOKED	\$295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER BLK	MINT BOKED	\$295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SIL	MINT BOKED	\$295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER + M MOUNT	MINT BOKED	\$325.00
VOIGTLANDER 35mm 1:2.5 COL SKOP BLACK	MINT	\$179.00
VOIGTLANDER 50mm f1.5 NIKON ASP + HOOD	MINT BOKED	\$299.00
VOIGTLANDER 50mm f1.5 ASP LANTHAR (BLK)	MINT BOKED	\$245.00
VOIGTLANDER BESSA T + 40mm F4.5 RANG	MINT BOKED	\$129.00
RICOH GR1 (L) RANG + FILTERS AND BAG	MINT BOKED	\$259.00
RICOH GR1 (L) RANG + FILTERS AND BAG	MINT BOKED	\$259.00

Medium Format

BRONICA 50mm 1/25 ZENZANON MC	MINT	\$175.00
BRONICA 150mm 1/5.5 FE	EXC+H+BORED	\$175.00
BRONICA 150mm 1/3.5 ZENZANON E	MINT+H+HOOD	\$150.00
BRONICA 150mm 1/5.5 ZENZANON E	EXC+	\$120.00
BRONICA 150mm F4 E	MINT	\$180.00
BRONICA 150mm 1/5.5 ZENZANON E	MINT+H+HOOD	\$175.00
BRONICA 500mm 8/ ZENZANON	MINT	\$175.00
BRONICA F120 BACK ETFS	MINT	\$45.00
BRONICA F120 BACK	EXC+H+H+BORED	\$35.00
BRONICA ETFS/ETRS1 POLAROID BACK	MINT	\$35.00
ETFS/ETRS1 35mm TTTL	MINT	\$45.00
BRONICA REAR PRISM FRINGE	MINT	\$45.00
BRONICA TELECONVERTER X2	MINT	\$80.00
BRONICA SPEEDGRIP F FOR ETR/S1	MINT	\$30.00
BRONICA MOTOR DRIVE E II	MINT/BORED	\$185.00
HASSELBLAD 135mm 1/5.6 COMPLETE	MINT BOXED	\$145.00
HASSELBLAD 80mm 4 F FOR X/NL	MINT IN KEYSER BELL	\$185.00
HASSELBLAD 9000L+ A12+ 80mm F2	EXC+H	\$785.00
HASSELBLAD 9000L+ A12+ 80mm F2 MC	MINT/BORED	\$565.00
HASSELBLAD 9000L+ A12 BLACK BACK	EXC+H	\$280.00
HASSELBLAD 90mm 4 DISTORT	EXC+H	\$185.00
HASSELBLAD 150mm 1/5.6 SONNAR T	EXC+H+H+BORED	\$385.00
HASSELBLAD 150mm 1/5.6 SONNAR T	MINT	\$285.00
HASSELBLAD 50-110 1/5.6 FOR X SYSTEM	MINT BOXED+H+BF FILTER	\$140.00
HASSELBLAD PLAIN PRISM	EXC	\$75.00
HASSELBLAD PM PRISM	MINT	\$135.00
HASSELBLAD 120mm 1/4.5 BLACK AND SILVER	MINT/BORED	\$445.00
HASSELBLAD 112 A12 BLACK BACK	MINT	\$90.00
HASSELBLAD MACRO FLASH HD HEADS+STOCK	MINT/BORED	\$280.00
MANIHA R2 67 PRO BODY 1/5.6 LENS+ 120 BACK	MINT	\$565.00
MANIHA 120mm 9/8 LENS FOR R2	MINT	\$195.00
MANIHA 65mm 1/4 LENS FOR R2	MINT	\$280.00
MANIHA 25mm 1/5.6 LENS FOR R2	MINT	\$280.00
MANIHA BACKS BELLOWS/HOOD+P. BACK	IN STOCK	ON ORDER
MANIHA 150mm 1/2.8 A.F. FOR 645 A.F.	MINT	\$340.00
MANIHA 150mm 1/2.8 A.F. FOR 645 A.F.	MINT	\$340.00
MANIHA 50mm 1/2.8 A.F. FOR 645 A.F.	MINT BOXED	\$180.00
MANIHA 80mm 2.8 N.L. LEAF SHUTTER COMP.	MINT	\$280.00
MANIHA 20mm 4 MM SEKOR C. FOR 645	MINT CASSED	\$115.00
MANIHA POLAROID FILM HOLDER FOR 645 A.F.	MINT	\$150.00
MANIHA 120 BACK FOR 645	MINT	\$70.00
MANIHA 120 BACK FOR 645	MINT BOXED	\$95.00
PENTAX 67 7 MINT 3500+ AF PRISM	MINT BOXED AS NEW	\$880.00
PRISM 160mm 2.8 MC+SP. CASE	MINT	\$370.00

Nikon Auto-Focus

[illegible]

Nikon Manual

Olympus Manual

OLYMPUS OM1 TI CHAMPAGNE		EXC+++ \$985.00
OLYMPUS OM1 BODY		EXC- \$936.00
OLYMPUS OM1 50mm F2.8 ZUIKO		EXC++ \$119.00
OLYMPUS 28mm F2.8 ZUIKO		MINT \$115.00
OLYMPUS 24mm F2.8 ZUIKO		MINT BOXED \$120.00
OLYMPUS 28mm F2.8 ZUIKO		EXC++ \$179.00
OLYMPUS 28mm F3.5 ZUIKO		MINT \$48.00
OLYMPUS 35mm F2.8 ZUIKO		MINT CASSED \$59.00
OLYMPUS 35mm F2.8 SHFT ZUIKO		CASSED \$68.00
OLYMPUS 50mm F1.8 ZUIKO		MINT \$280.00
OLYMPUS 50mm F5.6 MACRO		MINT BOXED \$55.00
VOIGTLANDER 75mm F2.5 COL.HEL + HOOD		MINT BOXED \$99.00
OLYMPUS 100mm F2.8 ZUIKO		MINT \$185.00
OLYMPUS 135mm F2.8 ZUIKO		EXC+++ \$99.00
OLYMPUS 135mm F5.6 ZUIKO		MINT- \$55.00
OLYMPUS 105mm F2.8 ZUIKO (RARE)		MINT CASSED \$95.00
OLYMPUS 35-70mm F4 ZUIKO		MINT \$99.00
OLYMPUS 35-70mm F5.6 ZUIKO		MINT \$99.00
OLYMPUS 65-200mm F4		MINT \$140.00
OLYMPUS 75-150mm F5.6 ZUIKO		MINT \$79.00
OLYMPUS 100-200 ZUIKO		MINT \$99.00
OLYMPUS CONVERTER A		MINT \$99.00
OLYMPUS WINDER		MINT \$49.00
OLYMPUS T10 RING FLASH & CONTROLLER		MINT \$199.00
OLYMPUS T20 FLASH		MINT- BOXED \$25.00
OLYMPUS T32 FLASH		MINT BOXED \$49.00
OLYMPUS T80 FLASH		BOXED \$58.00
OLYMPUS T80 FLASH		MINT \$99.00
OLYMPUS WINDER 1000 - 105 11		MINT \$89.00
OLYMPUS VARIOCAM WINDER		MINT \$39.00

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EF 70-200mm f4.0L USM	£2799.99
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Canon EOS 40D	BG-E2N	OSKE3	BPS11	CB-SL	CA-PS400	CA 570	ACK E2	RS-B0N3	TCB0N3	LC S	Angle Finder C	EP-EX15	Rubber Footing	Dioptrics	Eyecup EB	WFT-E3A	IFC-500U
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Canon EOS 5D Mark II	BG-E6	LP-E6	WFT-E6	OSKE3	RC-5	CB 570	RS-B0N3	TCB0N3	LC S	Angle Finder C	EP-EX15	Rubber Footing	Dioptrics	Eyecup EB	Focus Screen	WFT-E4	IFC-500U
	£229.49	£71.49	£22.49	£179.99	£19.99	£36	£44.49	£129	£322.96	£169	£19.99	£8.49	£9.99	£6.49	£29.99	£799.99	£29.99
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Canon EOS 1D Mark IV	LP-E4	ACK-E4	LCE4	CB570	RS-B0N3	CB TCB0N	LCS	Angle Finder C	Antifog	Dioptrics	Eyecup EG	Focus Screen	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
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Sony A900

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SONY

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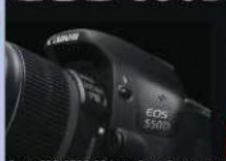


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15th April 2010

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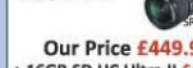


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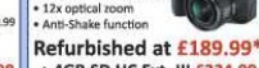


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EPSON

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T008 Colour	£18.99 45ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£24.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 45ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	440, 460, 660, Photo 700, 750, 1200
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	440, 460, 660, 740, 760, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	Photo 700, 750
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 950, 960
T0331-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 2100
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
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T0341-347 Set of 7	£119.99	Not Available.	
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T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0591-599 Set of 8	£94.99	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
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No.342 Colour 5ml	£15.99
No.343 Colour 7ml	£18.99
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No.26 Colour	£12.99
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No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

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No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
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Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
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NP40 for Fuji	£9.99
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NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
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EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
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P-Type Neutral Density Filter Kit	
ES-62 Canon 50/1.8	£9.99
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ET-67 Canon 100/2.8 Macro	£9.99
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EW-60C Canon 18-55 IS	£7.99
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HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
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This is just a sample, more in stock!	

P-Type Neutral Density Filter Kit	
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.	

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ET-60 Canon 75-300/4.5-5.6	£9.99
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SH-006 Sony 18-55/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
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82mm Adapter Ring	£4.99

P-Type Filter Holders

Holder Standard	£5.99
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Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99
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P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99
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FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple coque plastic diffusers simply fit onto the front of your flash gun, creating a diffused light bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 280EX / 420EX
Canon 430EX / 430EXII / 580EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
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Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.95

Reflectors and Umbrellas

Please visit our website to see the full range

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White/White Umbrella 80cm £6.99
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Marumi DRP14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera and subject allowing for even/flat lighting illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£109.95

FLASH GUNS

Nissin SPECIAL OFFER



TWENTY FREE AA BATTERIES

...worth £15 with every Nissin Flash Gun!

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 1/60sec. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £149.95 Save: £57.00

£92.95

TWENTY FREE AA BATTERIES

Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 1/60sec. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £169.95 Save: £65.00

£104.95

TWENTY FREE AA BATTERIES

Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fit in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£229.95

TWENTY FREE AA BATTERIES

Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95

Metz

We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4 Guide Number: 36m / ISO100

£72.95

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£175.95

58 AF-1 Guide Number: 58m / ISO100

£289.95

1 tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £67.95

Expedition 5X £82.95

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Expedition 7X £119.95

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A unique design of sling backpack, that opens away from your body for even faster access to your gear!

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Velocity 8X £42.95

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Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £9.95

Lens Case Pro 50 £11.95

Lens Case Pro 100 £12.95

Lens Case Pro 200 £13.95

Flash Case Medium £8.95

Flash Case Large £9.95

Rain Cover Large £17.95

Rain Cover Large £19.95

MAS Belt Medium £15.95

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £56.95

SpeedPack 85 £75.95

NANUK

Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm

Interior Dimensions: 28.0 x 3.8 x 35.5cm

Camera Compartment: 16.5 x 29.2 x 15.2cm

£69.95

Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.8 x 52.1cm

Interior Dimensions: 33.0 x 3.8 x 40.6cm

Camera Compartment: 19.0 x 29.8 x 17.8cm

£82.95

Sahara 115F

A shoulder bag large enough to take a 15" laptop.

£59.95

UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses.

External Dimensions: 25.4 x 29.2 x 20.3cm

Interior Dimensions: 22.9 x 26.7 x 11.4cm

£29.95

UrbanGear U60

Medium camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removable.

External Dimensions: 30.5 x 26.0 x 19.0cm

Interior Dimensions: 26.7 x 24.8 x 12.7cm

£39.95

UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate 15" laptop compartment.

External Dimensions: 44.5 x 31.8 x 28.6cm

Interior Dimensions: 36.2 x 26.7 x 13.3cm

£69.95

LIGHT METERS, TRIGGERS

SEKONIC

L208 TwinMaster

Analogous, incident and reflected, ambient light only.

£69.95

Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£129.95

Sekonic L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

L398A Deluxe III £132.95

L758DR DigitalMaster £439.95

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£139.95

Gossen DigiPro F

WAS £199.95 £149.95

PocketWizard Mini TT1

£209.95

PocketWizard Flex TT5

£229.95

PC-1 MP-1

£8.95

CM-N3 £13.95

N90-M3 £96.95

Full cable range stocked

PocketWizard Plus II

£169.95

PocketWizard Plus II Twin Set

£299.95

PocketWizard MultiMax

£229.95

CAMERA BAGS

Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.



Winner

Kata 3N1-10

£69.95

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20

£84.95

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30

£99.95

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33

£119.95

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.95 DR-466/ £69.95 DR-467/ £79.95

Kata DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445 £47.95

DC 435 £26.95

DC 437 £28.95

DC 439 £31.95

DC 441 £35.95

DC 443 £39.95

DC 445 £42.95

VANGUARD

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate compartments keep your accessories safe, tidy and well protected.

Peking 21 £18.95

External Dimensions: 29.0 x 22.0 x 17.0cm

Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 £21.95

External Dimensions: 34.0 x 23.0 x 19.5cm

Internal Dimensions: 25.0 x 17.0 x 12.0cm

NEW Up-Rise Range

Up-Rise 34 Slingbag £49.95

Up-Rise 43 Slingbag £59.95

Up-Rise 45 Backpack £79.95

Up-Rise 48 Backpack £89.95

Billingham

We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre.

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro £134.95

More Billingham Bags

NEW Billingham F.8 £129.95

NEW Billingham F.14 £139.95

The Hadley Digital £89.95

The Packington £189.95

The Classic 550 £399.95

Billingham Accessories

Superflex Inserts (all) £12.95

Shoulder Pads £17.95

Tripod Straps £14.95

The 5 Series

A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 £

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TRIPODS, MONOPODS & HEADS

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190XDB Tripod
056 Three Way Head
2-Axis Spirit Level

RRP: £99.95
RRP: £29.95
RRP: £29.95

Special Deal Price:
£89

SAVING £70
While Stocks Last

055XDB Tripod
222 Grip Ball Head
2-Axis Spirit Level

RRP: £119.95
RRP: £89.95
RRP: £29.95





Special Deal Price:
£139

SAVING £100
While Stocks Last

MANFROTTO TRIPODS			
190XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.95		055XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £119.95	
190CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £219.95		190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 58cm Height: 146cm £229.95	
055CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £249.95		055CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 65cm Height: 170cm £259.95	

MANFROTTO MONOPODS			
790B Monopod Aluminium 5-section Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm £22.95		776YB Monopod Aluminium 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm £29.95	
695CX Monopod Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £137.95		679B Monopod Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £36.95	
680B Monopod Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £45.95		681B Monopod Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £47.95	

MANFROTTO HEADS			
492 Ball Head non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £29.95		234 Tilt Head Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	
234RC Tilt Head with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.95		494 RC2 Ball Head with RC2 quick release Weight: 0.32kg Load: 5.0kg £41.95	
496 RC2 Ball Head with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.95		498 RC2 Ball Head with RC2 quick release Weight: 0.67kg Load: 8.0kg £79.95	
468MG RC2 Hydrostatic Ball Head with RC2 q/r Weight: 0.65kg Load: 10.0kg £169.95		222 Grip Action Ball Head with RC2 q/release Weight: 0.78kg Load: 2.5kg £78.95	
322RC2 Grip Action Ball Head with RC2 q/r Weight: 0.7kg Load: 5.0kg £94.95		804 RC2 Pan / Tilt with RC2 quick release Weight: 0.79kg Load: 4.0kg £52.95	
808 RC4 Pan / Tilt with RC4 quick release Weight: 1.42kg Load: 8.0kg £98.95		410 Geared Head with RC4 quick release Weight: 1.22kg Load: 5.0kg £145.95	
056 3D Head non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg £25.95		460MG 3D Head magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg £64.95	
This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa			

KOD		A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.	
KOD MONOPODS & TRIPODS			
C324 Monopod Aluminium 3-section Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm £69.95		A284 Tripod Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.95	
		CF284 Tripod Carbon Fibre 4-section Weight: 1.69kg Load: 8.0kg Folded: 56cm Height: 160cm £197.95	
KOD HEADS			
BH02 Ball Head Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.21kg Load: 8.0kg £22.95		BH22 Ball Head Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.40kg Load: 8.0kg £31.95	
		BH52 Ball Head Heavy duty sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.37kg Load: 8.0kg £33.95	
BH05 Ball Head Weight: 0.30kg Load: 8.0kg £26.95		BH25 Ball Head Weight: 0.53kg Load: 12.0kg £35.95	
		BH55 Ball Head Weight: 0.51kg Load: 12.0kg £38.95	
BH08 Ball Head Weight: 0.49kg Load: 12.0kg £29.95		BH28 Ball Head Weight: 0.74kg Load: 18.0kg £45.95	
		BH58 Ball Head Weight: 0.72kg Load: 18.0kg £49.95	

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

VANGUARD Special Package Deals			
Alta+ 263AT Tripod Aluminium 3-section legs, magnesium canopy, standard central column Weight: 2.05kg Load: 7.0kg Folded: 63cm Height: 169cm £119.95		Alta+ 264AT Tripod Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 159cm £129.95	
Alta+ 233AT Aluminium 3-section legs, standard column Weight: 1.26kg Load: 3.0kg Folded: 53cm Height: 151cm £69.95		Alta+ 234AT Aluminium 4-section legs, standard column Weight: 1.21kg Load: 3.0kg Folded: 43cm Height: 136cm £74.95	
Alta+ 235AT Aluminium 4-section legs, standard column Weight: 1.18kg Load: 3.0kg Folded: 38cm Height: 116cm £79.95		Alta+ 224CT Carbon Fibre 4-section legs, standard column Weight: 0.92kg Load: 3.0kg Folded: 41cm Height: 125cm £179.95	

VANGUARD Special Package Deals			
Alta+ 233AT Tripod PH22 Pan/Tilt Head Special Deal Price: £79 SAVING £25		Alta+ 264AT Tripod PH31 Pan/Tilt Head Special Deal Price: £110 SAVING £45	

VANGUARD MONOPODS			
AP284 Monopod Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £33.95		AP324 Monopod Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £38.95	
CP324 Monopod Carbon Fibre 4-section legs Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm £89.95			
VANGUARD HEADS			
SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg £39.95		SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg £49.95	
SBH100 Ball Head Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £64.95			
PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg £34.95		PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg £54.95	
PH22 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg £34.95		PH32 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.42kg Load: 5.0kg £54.95	
TRIPOD BAGS			
BAG50 £7.95 BAG60 £8.95 BAG70 £9.95			
Durable, lightweight, with shoulder strap.			
This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa			

Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres. Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel Pro Remote Special Deal

HW433 Wireless Pro Remote 2-Axis Spirit Level
Special Deal Price:
£49
SAVING £40

Hahnel Giga T Pro - NEW FOR 2010! Timer Wireless Pro Remote Shutter Release

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

RRP: £89.95
Launch Offer:
£69
SAVING £20

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

£19.95

TREKKING POLES

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95			
A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 148cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.			
TrekPod GO PRO - £129.95			
The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount STAR ball head that comes as part of the package, it is able to support 4kg.			
TrekPod XL - £259.95			
The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.			
MagMount The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. £24.95		MagMount STAR The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. £34.95	
All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately. £5.95		MagAdapter Light £5.95	MagAdapter Heavy £6.95
MagAdapter STAR £9.95			

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28 F1.8 USM £419

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Nikon

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D3000 body £315
D3000 + 18-55 VR £369

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18-55 F3.5/5.6 VR DX no box £129
18-105 F3.5/5.6 ED VR no box £179
18-200 F3.5/5.6 VR DX II £569
55-200 F4/5.6 VR DX £219
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24-120 AF-S VR G £549
28 F2.8 AFD £249
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35 F2 AF-D £269
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50 F1.4 AF-S G £297
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85 F1.8 AFD £307
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DR-5/DR-6 angle finder each £229
SBR200 wireless rem S/Lite £199
SBR1 ringflash £210
SBR1CI ringflash/command £499
SB-600 £239 SB-900 £329
SC-28 £66 SC-29 £77
SU-800 flash slave £349
MC36 £129 MC30 £66
EN-EL3E £65 ENEL4A £116
NX Capture 2 £139

14-24mm f2.8 G ED AFD £1229	70-200mm F2.8 VR II £1629
300mm F2.8 AFS VR £3799	400mm f2.8 AFS VR £6249
500mm f4 AFS VR £5677	600mm f4 AFS VR £6766

SIGMA MIFSUDS ARE SIGMA PRO LENS STOCKISTS

HOYA Filters



50-500mm CAF/NAF
£749



120-300mm CAF/NAF
£1699



300-800mm Ex Demo
CAF £4299



300mm EX DG
CAF/NAF £1999

Many stocked in Pentax & Sony fits - price may vary according to fit
4.5 F2.8 EX DC NAF only £499
8 F3.5 DG EX CAF/NAF £649
10 F2.8 EX DC NAF £399
10-20 F3.5 EX £469
10-20 F4.5/5.6 EX DG CAF/NAF £389
12-24 F4.5/5.6 EX DG £679
15 F2.8 EX DG Sony £449
17-70 F2.8/4.5 DC OS £369
17-70 F2.8/4.5 DC £279
18-50 F2.8 EX DC Mac £319
18-50 F2.8/4.5 OS CAF/NAF £149
18-125 F3.5/5.6 OS DC NAF £199

18-200 F3.5/6.3 DC OS £289
18-250 F3.5/6.3 DC OS £399
24-70 F2.8 EX IF DG HSM £649
24-70 F2.8 EX DG CAF/PAF £389
28-300 F3.5/6.3 DG CAF £199
30 F1.4 EX NAF £339
50 F1.4 EX DG CAF/NAF £375
50 F2.8 EX DG macro £238
50-150 F2.8 EX DC II £569
50-500 CAF/NAF £749
70 F2.8 EX DG mac CAF/NAF £360
70-200 F2.8 DG mac II £639
70-300 F4.5/6 DG OS £299
70-300 F4.5/5.6 APO DG mac £169

70-300 F4.5/5.6 APO DG macro £149
NIK AF not D40/60 etc £149
105 F2.8 EX DG macro £379
120-400 F4.5/5.6 APO OS £627
150 F2.8 EX DG Mac CAF £499
150-500 F5.6/3 OS £709
300 F2.8 EX DG CAF/NAF £1999
300-800 F5.6 EX DG CAF Demo £4299
500 F4.5 EX DG £3777
1.4x conv EX DG £219
2x conv EX DG CAF/NAF £187
EM-140 DG macro flash £329

10-20mm f4.5/5.6 EX DC CAF/NAF £389	30mm f1.4 X NAF £339
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SIZE	UV	Circ Pol
46mm	£17	£38
52mm	£17	£40
55mm	£20	£49
58mm	£30	£50
62mm	£35	£55
67mm	£40	£93
72mm	£49	£95
77mm	£50	£99
82mm	£49	£123
86mm	£99	£132
95mm	£85	£125
105mm	£119	£165

UV/Sky	Pro1 D UV	Circ Pol	Pro1 D Circ Pol
49mm	£14	£36	£68
52mm	£16	£37	£68
55mm	£17	£36	£70
58mm	£19	£38	£80
62mm	£24	£44	£85
67mm	£30	£49	£94
72mm	£39	£55	£114
77mm	£47	£59	£132
82mm	£66	£69	£149
86mm	£85	£149	£160
95mm	£85		

HOYA 95mm Linear Polariser	£99
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HOYA	Pro1 D Protector	Infra Red	G.O.R.Y 81A/B/C
58mm	£39	£16	
62mm	£38	£19	
67mm	£42	£24	
72mm	£45	£28	
77mm	£49	£30	

WHILE STOCKS LAST

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ffordes

45mm F2.8 C	E++ £149
45mm F2.8 N	E++ £139
50mm F4.0 Shift	E++ / Mint £349-£450
55mm F2.8 N	E++ £149
70mm F2.8 Leaf Shutter	E++ £125
80mm F1.9 C	E++ £129
80mm F2.8 Leaf Shutter	E++ £139
80mm F4 Macro N	Mint £199
105-210mm F4.5 C ULD	E++ £199-£249
105-210mm F4.5 C ULD	New £379
120mm F4.0 Macro	New £379
150mm F2.8 A	E++ £199-£249
150mm F3.5 C	As Seen / E++ £39-£115
150mm F3.5 N	As Seen / New £65-£150
150mm F3.8 Leaf Shutter	E++ £235
150mm F4.0	As Seen / E++ £39-£99
150mm F3.5 C	E++ £59
200mm F2.8 Apo	New £499
210mm F4.0	As Seen / E++ £75-£139
210mm F4.0 N	E++ £109
300mm F2.8 Apo	E++ £1,499
300mm F3.5 C	Exc £149
300mm F5.6 ULD N	New £239
500mm F5.6 C	E++ £399
500mm F8 Reflex	E++ £399
2x Teleconverter	E++ / New £79-£149
Teleplus 2x Converter	E++ £39
Vivitar 2x Converter	E++ £35
120 Inset	E++ / New £10-£35
120 Pro Mag	Exc / E++ £20-£39
120 Pro Mag (HA401)	New £125
120 Super Mag	E++ £35
135N Pro Mag	E++ £75
135N Super Mag	E++ / Mint £75-£89
135W Mag	E++ £85
220 Inset	E++ £10-£35
Polaroid Mag	E++ / New £20-£49
AE Prism Finder (FE401)	E++ £99
AE Prism Finder (FK402)	E++ / E++ £99-£109
AE Prism Finder N	E++ / E++ £139-£149
Prism Finder (FP401)	Mint / New £109-£149
Prism Finder N	E++ £75-£119
Plain Prism 645	E++ £49
Power Drive WG401	E++ / E++ £55-£65
Power Drive 645	E++ £49
Flash L Grip (GL401)	New £39
Flash L Grip (GL402)	New £39
Auto Extension Tube 1	E++ / E++ £20-£25
Auto Extension Tube 2	E++ / E++ £25-£29
Auto Extension Tube 3S	E++ £25
Auto Macro Spacer	New £39
Electric Release 1m	E++ £20
Pro Shade	E++ £39
Revolving Camera Adapter	E++ £75
SCA396 Flash Adapter	E++ £45
Super Loupe N	E++ £35
Tipod Adapter N	E++ £25

**Mamiya TLR - Please Phone
Meters - Please Phone
Minolta - Please Phone**

Nikon AF	
F6 Body Only	E++ / Mint £1,099-£1,199
F5 Body Only	As Seen / E++ £179-£299
F100 + MB15 Grip	E++ £229
F100 Body Only	As Seen / E++ £129-£599
F90X + MB10 Grip	As Seen / E++ £59-£129
F90 Body Only	E++ / E++ £59-£125
F80 Black Body Only	E++ / Mint £79-£99
F80 Chrome Body Only	E++ / E++ £79
F80S Body Only	E++ £59
F80S1 Body Only	E++ £59
F65 Chrome Body Only	E++ / E++ £39-£59
F55 + 28-80mm AFD	E++ £59
14mm F2.8 AFD	Mint £950
17-55mm F2.8 G AFS DX IFED E++	E++ £639-£699
18mm F2.8 AFD	E++ / Mint £799
18-70mm F3.5-5.6 G AFS ED DX	E++ £149
24-120mm F3.5-5.6 ED AFD	E++ £159
24-120mm F3.5-5.6 G AFS ED VR	E++ £399-£449
28-80mm F3.5-5.6 AFD	E++ / E++ £119-£149
24-30mm F3.4-5 AFD	E++ £109
24-85mm F2.8-4 AFD	E++ £199
28mm F2.8 AFD	E++ £149
28mm F2.8 AF	E++ £125
28-70mm F3.5-5.6 AFD	E++ £79
28-80mm F3.5-5.6 AFD	E++ £49
28-80mm F3.5-5.6 AFD	As Seen / E++ £49-£79
28-100mm F3.5-5.6 AFD	E++ £59
28-105mm F3.5-4.5 AFD	E++ £159
28-200mm F3.5-5.6 AFD	E++ £149
35-70mm F3.4-5 AFD	E++ £49
50mm F1.4 G AFS	Mint £239
55-200mm F3.5-5.6 AFS DX GEX Demo	E++ £129
55-200mm F3.5-5.6 AFS DX G	E++ £119
70-200mm F2.8 G AFS ED VR	E++ / E++ £1,099-£1,199
70-300mm F4.5-5.6 AFS ED VR	E++ £329
70-300mm F4.5-6 AFD	E++ £89
70-300mm F4.5-6 ED AFD	E++ / Mint £399-£1,179
80-200mm F3.5-5.6 AFD	E++ £59
80-400mm F4.5-6.8 VR	E++ / E++ £899
105mm F2.8 AFD Micro	E++ £449
180mm F2.8 ED AFD	E++ / Mint £499
TC-20E Converter	E++ £179
TC-20E II Converter	Mint £199
Sigma 15mm F2.8 D EX DG Fisheye	E++ £349
Sigma 18-35mm F3.5-4.5 Asph	E++ £119
Sigma 20mm F1.8 DG DN	E++ £299
Sigma 28-200mm F3.8-5.6 UC	E++ £79
Sigma 28-70mm F2.8 D	E++ £99
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 50mm F2.8 EX HSM	E++ £179
Sigma 50-500mm F4-6.3 Apo DSG HSM	E++ £649
Sigma 55-200mm F3.5-4.5 DC	E++ £65
Sigma 70-300mm F4-5.6 Apo Macro	E++ £109
Sigma 80-400mm F4.5-6.8 Apo DG OS	E++ / E++ £629-£659
Sigma 100-300mm F4 D Apo EX HSM	E++ £699
Tamron 14mm F2.8 SP AF	New £599
Tamron 17-50mm F2.8 XR Di II	Mint £249
Tamron 28-200mm F3.5-6.3 Di II	E++ £359
Tamron 70-210mm F2.8 SP AF LD	E++ £399
Tamron 70-300mm F4-5.6 Macro	E++ £399
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	New £400
Tokina 12-24mm F4 ATX Pro DX	E++ £349
DR4 Right Angle Finder	Mint £89
DM20 Waist Level Finder	E++ £89
DM4 Waist Level Finder	Mint £85
MB10 Grip (F90X)	E++ £35-£50
MB15 Grip (F100)	E++ £39
MB16 Battery Grip	E++ £25
MB18 Grip (F80)	As Seen / E++ £119-£229
MB40 Grip (F6)	Mint £199
SB20 Speedlight	E++ £39-£49
SB21A Ringflash	Mint £225
SB21B Ringflash	E++ £149-£179
SB22 Speedlight	E++ £49
SB23 Speedlight	E++ £39
SB28 Speedlight	E++ / E++ £79-£99
SB30 Speedlight	E++ £35
SB50X Speedlight	E++ £69-£79



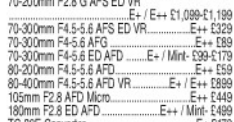
Mamiya 770II	
770 Black + 80mm F4 L	Exc Demo / E++ £1,199-£1,299
770 Black Body Only	Exc Demo £699
7 + 80mm F4 L	E++ / E++ £899-£949
7 Body Only	E++ £499
50mm F4.5 L (No Finder)	As Seen £499
50mm F4.5 L + Finder	E++ / Mint £899-£999
65mm F4.1	E++ £499
150mm F4.5 L	E++ / Mint £369-£499
210mm F8 L + Finder	Mint £699
Close-up Adapter	E++ £149
ZE702 Polariser	Mint £139

Mamiya RB67	
Pro SD Complete (127mm)	New £899
Pro SD Complete (90mm)	New £899
Pro SD Complete	E++ / E++ £499-£549
Pro S Complete	E++ / E++ £299-£399
Pro S Body + Magazine	E++ £249
Pro S Body Only	Exc £149
90mm F3.5	Exc £99
90mm F3.5 KL	New £169
90mm F3.8 C	Exc / E++ £75-£125
127mm F3.5 KL	New £169
140mm F4.5 C Macro	E++ £199
150mm F4.0 C Soft Focus	E++ / New £149-£189
180mm F4.5	E++ £399
180mm F4.5 C	As Seen / E++ £59-£129
180mm F4.5 KL	New £325
250mm F4.5 C	As Seen £399
250mm F4.5 M.A.	E++ / New £199-£239
120/220 Powerdrive Mag	E++ £149
Pro 220 Mag	As Seen £35
Pro SD 120 Mag	New £119
Pro SD 220 Mag	New £119
Pro SD 220 Mag	E++ / E++ £49-£145
Bellows Lens Hood G2	New £79
Extension Tube No1	E++ / E++ £65-£119
Extension Tube No2	E++ £59

Mamiya RZ67	
Pro II Complete	E++ £799
Pro Complete + AE Prism	E++ £599
Pro Complete	E++ £549-£599
37mm F4.5 Fisheye Z	E++ £499
50mm F4.5	Exc / E++ £350-£369
50mm F4.5 ULD	New £699
55mm F4.5 W	E++ £349-£369
65mm F4.5 W	E++ £299
75mm F4.5 SB / LM + Spacer	E++ £499
75mm F4.5 Shift W	E++ £549
100-200mm F5.2 W	E++ £399
140mm F4.5 Macro M.A.	E++ / New £299-£499
140mm F4.5 W Macro	E++ £259
150mm F4.5 W	Mint £379
180mm F4 VSF / DL	E++ £499-£599
180mm F4.5 W	Exc / E++ £189-£199
180mm F4.5 WN	Exc Demo / Mint £199-£395

**Mamiya TLR - Please Phone
Meters - Please Phone
Minolta - Please Phone**

Nikon AF	
F6 Body Only	E++ / Mint £1,099-£1,199
F5 Body Only	As Seen / E++ £179-£299
F100 + MB15 Grip	E++ £229
F100 Body Only	As Seen / E++ £129-£599
F90X + MB10 Grip	As Seen / E++ £59-£129
F90 Body Only	E++ / E++ £59-£125
F80 Black Body Only	E++ / Mint £79-£99
F80 Chrome Body Only	E++ / E++ £79
F80S Body Only	E++ £59
F80S1 Body Only	E++ £59
F65 Chrome Body Only	E++ / E++ £39-£59
F55 + 28-80mm AFD	E++ £59
14mm F2.8 AFD	Mint £950
17-55mm F2.8 G AFS DX IFED E++	E++ £639-£699
18mm F2.8 AFD	E++ / Mint £799
18-70mm F3.5-5.6 G AFS ED DX	E++ £149
24-120mm F3.5-5.6 ED AFD	E++ £159
24-120mm F3.5-5.6 G AFS ED VR	E++ £399-£449
28-80mm F3.5-5.6 AFD	E++ / E++ £119-£149
24-30mm F3.4-5 AFD	E++ £109
24-85mm F2.8-4 AFD	E++ £199
28mm F2.8 AFD	E++ £149
28mm F2.8 AF	E++ £125
28-70mm F3.5-5.6 AFD	E++ £79
28-80mm F3.5-5.6 AFD	E++ £49
28-80mm F3.5-5.6 AFD	As Seen / E++ £49-£79
28-100mm F3.5-5.6 AFD	E++ £59
28-105mm F3.5-4.5 AFD	E++ £159
28-200mm F3.5-5.6 AFD	E++ £149
35-70mm F3.4-5 AFD	E++ £49
50mm F1.4 G AFS	Mint £239
55-200mm F3.5-5.6 AFS DX GEX Demo	E++ £129
55-200mm F3.5-5.6 AFS DX G	E++ £119
70-200mm F2.8 G AFS ED VR	E++ / E++ £1,099-£1,199
70-300mm F4.5-5.6 AFS ED VR	E++ £329
70-300mm F4.5-6 AFD	E++ £89
70-300mm F4.5-6 ED AFD	E++ / Mint £399-£1,179
80-200mm F3.5-5.6 AFD	E++ £59
80-400mm F4.5-6.8 VR	E++ / E++ £899
105mm F2.8 AFD Micro	E++ £449
180mm F2.8 ED AFD	E++ / Mint £499
TC-20E Converter	E++ £179
TC-20E II Converter	Mint £199
Sigma 15mm F2.8 D EX DG Fisheye	E++ £349
Sigma 18-35mm F3.5-4.5 Asph	E++ £119
Sigma 20mm F1.8 DG DN	E++ £299
Sigma 28-200mm F3.8-5.6 UC	E++ £79
Sigma 28-70mm F2.8 D	E++ £99
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 50mm F2.8 EX HSM	E++ £179
Sigma 50-500mm F4-6.3 Apo DSG HSM	E++ £649
Sigma 55-200mm F3.5-4.5 DC	E++ £65
Sigma 70-300mm F4-5.6 Apo Macro	E++ £109
Sigma 80-400mm F4.5-6.8 Apo DG OS	E++ / E++ £629-£659
Sigma 100-300mm F4 D Apo EX HSM	E++ £699
Tamron 14mm F2.8 SP AF	New £599
Tamron 17-50mm F2.8 XR Di II	Mint £249
Tamron 28-200mm F3.5-6.3 Di II	E++ £359
Tamron 70-210mm F2.8 SP AF LD	E++ £399
Tamron 70-300mm F4-5.6 Macro	E++ £399
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	New £400
Tokina 12-24mm F4 ATX Pro DX	E++ £349
DR4 Right Angle Finder	Mint £89
DM20 Waist Level Finder	E++ £89
DM4 Waist Level Finder	Mint £85
MB10 Grip (F90X)	E++ £35-£50
MB15 Grip (F100)	E++ £39
MB16 Battery Grip	E++ £25
MB18 Grip (F80)	As Seen / E++ £119-£229
MB40 Grip (F6)	Mint £199
SB20 Speedlight	E++ £39-£49
SB21A Ringflash	Mint £225
SB21B Ringflash	E++ £149-£179
SB22 Speedlight	E++ £49
SB23 Speedlight	E++ £39
SB28 Speedlight	E++ / E++ £79-£99
SB30 Speedlight	E++ £35
SB50X Speedlight	E++ £69-£79



Mamiya 770II	
770 Black + 80mm F4 L	Exc Demo / E++ £1,199-£1,299
770 Black Body Only	Exc Demo £699
7 + 80mm F4 L	E++ / E++ £899-£949
7 Body Only	E++ £499
50mm F4.5 L (No Finder)	As Seen £499
50mm F4.5 L + Finder	E++ / Mint £899-£999
65mm F4.1	E++ £499
150mm F4.5 L	E++ / Mint £369-£499
210mm F8 L + Finder	Mint £699
Close-up Adapter	E++ £149
ZE702 Polariser	Mint £139

Mamiya RB67	
Pro SD Complete (127mm)	New £899
Pro SD Complete (90mm)	New £899
Pro SD Complete	E++ / E++ £499-£549
Pro S Complete	E++ / E++ £299-£399
Pro S Body + Magazine	E++ £249
Pro S Body Only	Exc £149
90mm F3.5	Exc £99
90mm F3.5 KL	New £169
90mm F3.8 C	Exc / E++ £75-£125
127mm F3.5 KL	New £169
140mm F4.5 C Macro	E++ £199
150mm F4.0 C Soft Focus	E++ / New £149-£189
180mm F4.5	E++ £399
180mm F4.5 C	As Seen / E++ £59-£129
180mm F4.5 KL	New £325
250mm F4.5 C	As Seen £399
250mm F4.5 M.A.	E++ / New £199-£239
120/220 Powerdrive Mag	E++ £149
Pro 220 Mag	As Seen £35
Pro SD 120 Mag	New £119
Pro SD 220 Mag	New £119
Pro SD 220 Mag	E++ / E++ £49-£145
Bellows Lens Hood G2	New £79
Extension Tube No1	E++ / E++ £65-£119
Extension Tube No2	E++ £59

Mamiya RZ67	
Pro II Complete	E++ £799
Pro Complete + AE Prism	E++ £599
Pro Complete	E++ £549-£599
37mm F4.5 Fisheye Z	E++ £499
50mm F4.5	Exc / E++ £350-£369
50mm F4.5 ULD	New £699
55mm F4.5 W	E++ £349-£369
65mm F4.5 W	E++ £299
75mm F4.5 SB / LM + Spacer	E++ £499
75mm F4.5 Shift W	E++ £549
100-200mm F5.2 W	E++ £399
140mm F4.5 Macro M.A.	E++ / New £299-£499
140mm F4.5 W Macro	E++ £259
150mm F4.5 W	Mint £379
180mm F4 VSF / DL	E++ £499-£599
180mm F4.5 W	Exc / E++ £189-£199
180mm F4.5 WN	Exc Demo / Mint £199-£395

FM2N Black Body Only	E++ £229
FM2N Chrome Body Only	E++ / Mint £159-£249
FM2 Chrome Body Only	E++ £129-£149
FM Chrome Body Only	E++ £109
FE2 Black Body Only	E++ £129-£195
FE Chrome Body Only	Exc / E++ £99-£399
FA Black Body Only	E++ £99-£109
18mm F3.5 AIS	As Seen / E++ £159-£199
20mm F2.8 AIS	E++ £239
24mm F2.8 AI	E++ £299
24mm F2.8 AI	E++ £125-£129
24mm F2.8 AI/D	E++ £149
24mm F2.8 AIS	Unused £450
28mm F2.8 AIS	E++ £165
28mm F2.8 Series E	E++ £55
28mm F3.5 PC Shift	E++ £450
28mm F4 PC Shift	E++ / E++ £299-£395
35mm F1.4 AIS	Unused £399
35mm F2 AIS	Mint £450
35mm F2.5 Series E	As Seen £59
35mm F2.8 Non AI	As Seen £49
35mm F2.8 PC Shift	E++ £299
35-105mm F3.5-4.5 AIS	As Seen / E++ £49-£149
36-72mm F3.5 Series E	E++ £45
43-86mm F3.5 Auto	Unused £175
45mm F2.8 P	Mint £249
50mm F1.4 AI	E++ £125
50mm F1.4 AIS	Unused / E++ £125-£350
50mm F1.8 AIS	As Seen £49
55mm F2.8 AIS Micro	E++ £149-£179
55mm F3.5 Non AI Micro	E++ £75
58mm F1.4 Non AI	E++ £149
70-210mm F4.5-5.6 AFD	E++ £59
80-200mm F4 AIS	E++ £179
100-300mm F5.6 AIS	E++ £149
105mm F2.5 Non AI	As Seen £59-£79
105mm F2.8 AIS Micro	E++ / E++ £299-£399
105mm F4 AI Macro	Mint £199
105mm F4 AI Micro	As Seen / E++ £99-£129
105mm F4 AIS Micro	E++ £199
120mm F4 Medical	E++ £499-£750
135mm F2 AIS	E++ £399
135mm F2.8 AI	As Seen / E++ £49-£99
135mm F2.8 AIS	



Exciting new ideas, models sized just right for today's digital photo gear. M-Rock's innovative designs and quality materials provide superb protection for your photo gear.

- **Extreme Protection**
- **Extreme Functionality**
- **Extreme Durability**

Lifetime warranty to protect against defects and workmanship with normal use of the bag.

Strong, with contents protected by tough, water resistant materials and dense closed cell foam. Ultra-Soft linings with non-abrasive interiors.

Extra Features included as standard, rain covers, lens cloths, snap hook for keys, bungee straps, wire port for headphone cord, multi strap options.*

All M-Rock bags feature stylish design in a range of attractive colours.

Innovative Modular Attachment System lets you mix and match bags or use the Modular belt.



*Not all features are included in every bag.

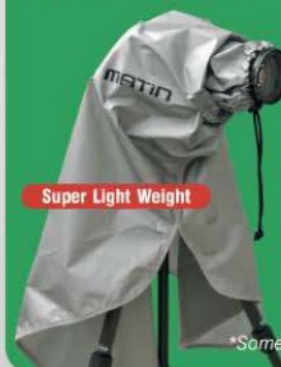


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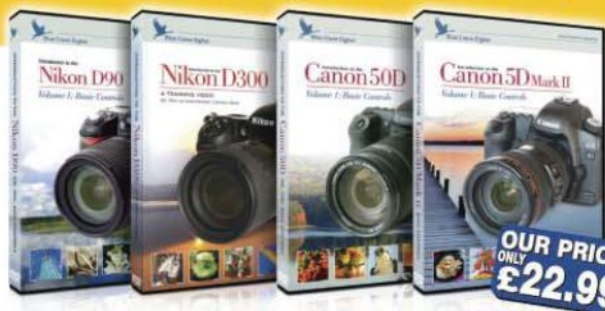
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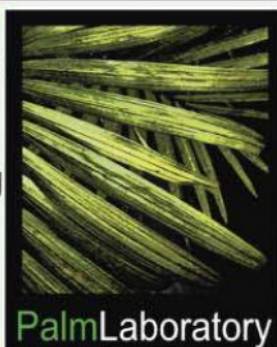
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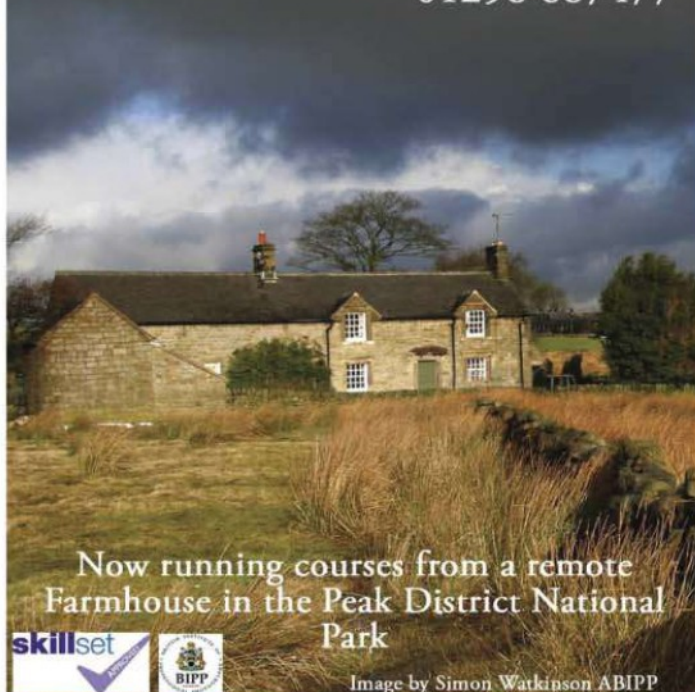
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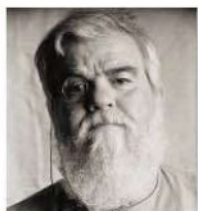
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ROGER HICKS

Once you've taken a photograph, examine it closely and take note of any improvements you can make in the future

HOW OFTEN do you take a picture, look at it afterwards and say, 'I wish I'd...?'

Exactly what you wish you had done may vary widely: shifted your viewpoint slightly (or a lot); filled a blank area of the composition; shot in colour instead of black & white; 'gardened' the background a little more carefully; brushed off some dust or removed a fingerprint from some shiny surface – a fingerprint that now looms like the thumb of God Himself pressing on your composition. You may even decide that the composition or idea is too derivative. The list is all but endless.

On the bright side, it gets easier. Think of the classic amateur snapshot of the person with a tree growing out of his head. It doesn't take most of us very long to learn to avoid that one. With practice, we learn to avoid all kinds of 'spoilers' that detract from our pictures. I was perhaps lucky in that my first professional experience was in advertising photography. There, you work to a 'scamp' (a layout or brief) and everything has to be right.

Even a pack shot has to be of a perfect packet: no dinged corners, mis-folded Cellophane, or (of course) smudges or fingerprints. Part of my job as an assistant was checking (for example) two dozen boxes of baby food in order to find the best box. If all else failed, and the product couldn't be made to look good, we'd commission a model-maker. One scamp, for example, called for a picture of a single pill; a painkiller, as far as I recall. Photographed for repro at 20 times life size, it looked like the surface of the moon. The solution? A model pill the size of a baby's fist.

A few lines back, though, I used the words 'with practice'. This is important, too. It doesn't matter if you're shooting still lifes, a rock concert or the Pushkar camel fair, you have to keep your skills up to scratch or you simply forget things. Oh, they come back fast enough, but often only after you've wasted half an hour or half a day re-learning the things you once knew.

Quite a lot of skills are cross-transferable. Shooting a local market place is much the same as shooting a market on the other side of the world. The main difference is that some stallholders are a lot more

suspicious than others. Also, you don't necessarily have to shoot all the time. Look at your own old pictures, and at pictures in books. Ask yourself what you would change, if you could, and what succeeded and why. Look for the details, and not just in your own pictures. Sticking with market places, John

Comino-James's book about Thame market, called *Nearly Every Tuesday* (Truffle Books, 1994), can teach you a lot.

At this point, afterthoughts segue flawlessly into foresight: 'Ah, yes, I'll have to do this,' or, 'It looks as though I got my best pictures with this particular combination of camera, lens and materials.'

I wonder if that would still be the case. You have to think, and keep right on thinking. Maybe there are a few photographers who can point just about any camera at just about anything and get a good picture, but most of us cannot rely on luck and native talent to that extent: we have to work at it.

This leads to another thought. Most amateurs (and quite a few professionals) shoot 'a bit of this, a bit of that', never acquiring a personal style because they never allow themselves to do so. When they shoot reportage, they want to be Henri Cartier-Bresson; when they shoot landscapes, they want to be Charlie Waite; when they shoot portraits, they want to be Karsh of Ottawa. That's a good way to learn, but the catch is that Cartier-Bresson, Waite and Karsh have already got the market pretty well sewn up in being themselves. Unless you let go and start to be yourself rather than copies of them, you may find it hard to get anywhere.

Of course, it's possible to force yourself into more specialisation than you really want. The reason to shoot macro photographs of insects or seascapes or ruined buildings should not be merely because you can do it very well. It should also be because you really want to. Otherwise, it will be technically perfect, but stale and dull. If you want to shoot ten different things instead of one thing, that's fine too. It's just a little more difficult.

So choose your own subjects, shoot them your own way and keep having those afterthoughts – they are the way forward. **AP**

'It doesn't matter if you're shooting still lifes, a rock concert or the Pushkar camel fair, you have to keep your skills up to scratch'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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